October 8, 1977 U.S. $1.10c/Canada 60c 18p

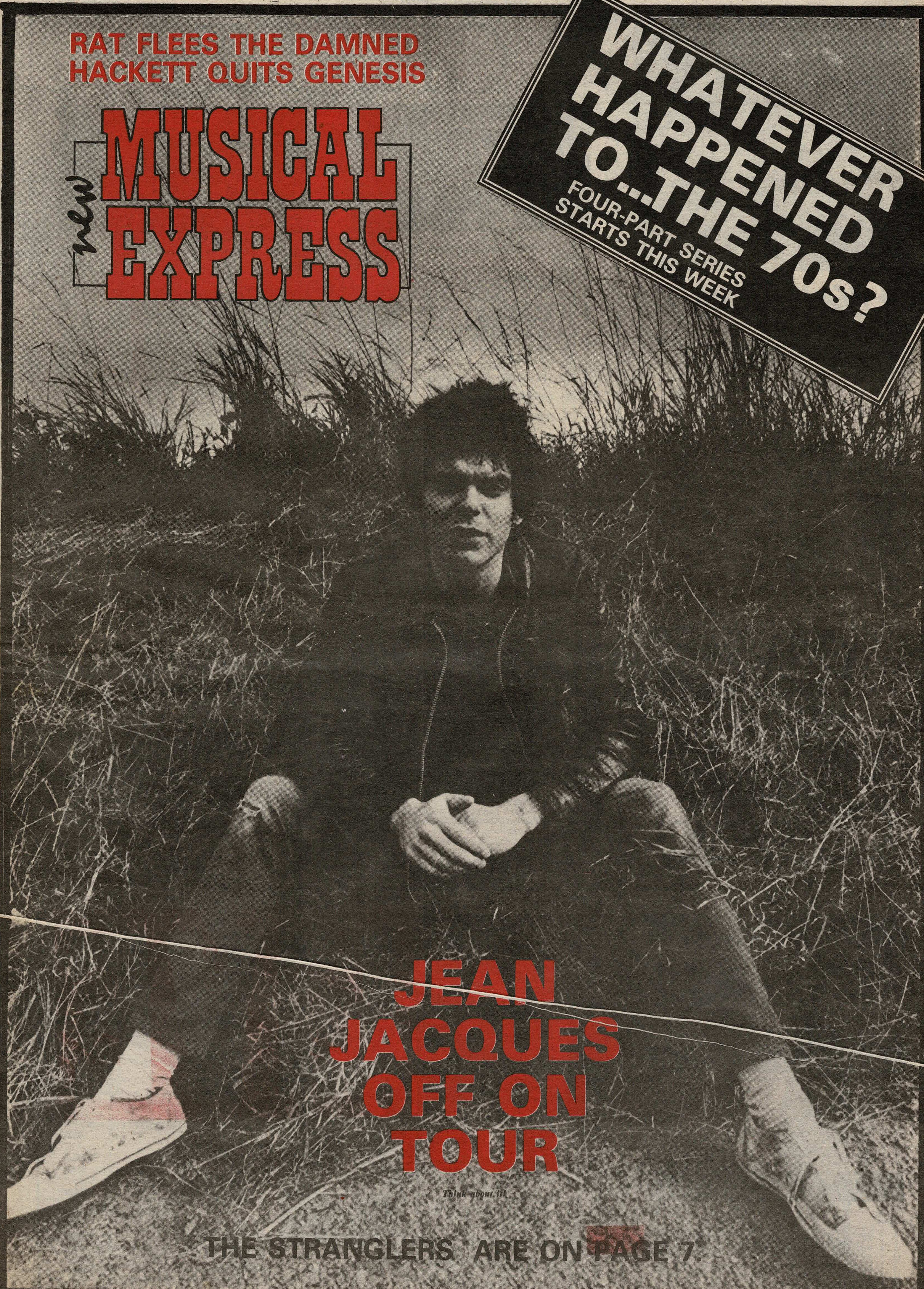
Aus 35c NZ 35c SA 35c Den Kr5.5 Fr NF4.50
Ger Dm2.50 Malaysia $1.10 Spn 65pts

RAT FLEES THE DAMNED
HACKETT QUITS GENESIS

new MUSICAL EXPRESS

WHATEVER HAPPENED TO...THE 70s?

FOUR-PART SERIES
STARTS THIS WEEK



JEAN JACQUES OFF ON TOUR

Think about it!

THE STRANGLERS ARE ON PAGE 7.

Jean-Jaques pin-up by PENNIE SMITH

BE WARNED
RIKKI
AND THE LAST DAYS
OF EARTH
ARE HERE ON
DJM
RECORDS
AND TAPES

* MEANS A CHEAPIE !!

MOTORS I2""	.75p.
*FEELGOODS I2"	.89p.
JOHN CALE I2"	I.25p.
LONDON I2"	.80p.
JOHNNY THUNDER I2"	.99p.
ONLY ONES I2"	I.25p.
SLAUGHTER I2"	.99p.
X RAY SPEC'S I2"	.95p.
*PATTI SMITH I2"	.65p.
T.V. PROOVE IT I2"	.75p.
T.V. MARQUEE I2"	.90p.
RICHARD HELL I2"	.75p.
MOTOR HEAD I2"	.99p
EATER I2"	.99p.
*PISTOLS.HOLIDAYS	.65p.
PISTOLS.VACANT	.75p.
PISTOLS.QUEEN	.75p.
*PISTOLS.ANARCHY	I.25p.
*STRANGLERS.HEROS	.65p.
STRANGLERS.GRIP	.75p.
STRANGLERS.SOMETHING	75p.
*STRANGLERS.PEACHES	.65p.
VIBRATORS.VIBRATE	.80p.
VIBRATORS.BABY	.75p.
*VIBRATORS.GIRLS	.65p.
CLASH.REMOTE	.75p.
*CLASH.COMPLETE	.65p.
ADVERTS.GILMORE	.75p.
*ADVERTS.ONE CHORD	.65p.
DAMMED.NEAT NEAT	.70p.
*DAMMED.PROBLEM	.65p.
TELEPHONE(FRENCH)	I.50p.
SNEAKERS E.P.	I.50p.
MICK FARREN.FIRE	I.50p.
WRECKLESS ERIC	.70p.
IAN DURY.SEX&DRUGS	.70p;
ELVIS.ZERO	.70p.
ELVIS.ALLISON	.70p.
ELVIS.RED SHOES*	.65p.
RUMOUR.DO NOTHIN'	.75p.
BISHOPS.BABY	.70p.
BISHOPS.TRAIN	.70p.
BISHOPS.E.P.	.99p.
*ELVIS COSTELLO L.P.	2.99p.
HOT RODS L.P.*	2.99p.
THE BOYS L.P.*	2.99p.
JONATHAN RICHMAN*Ist	2.99p.
JONATHAN RICHMAN*2nd	2.99p.
JONATHAN RICHMAN*3rd	2.99p.
NICK LOWE L.P.*	2.99p.
IAN DURY L.P.*	2.99p.
*TOM PETTY L.P.	2.99p.
MOTORS L.P.*	2.99p.
*IGGY LUST FOR LIFE	2.69p.
*STRANGLERS RATTUS	2.75p.
*STRANGLERS HEROS	2.75p.
*NEW WAVE VARIOUS	2.00p.
*THE DAMMED Ist.	2.79p.
*THE DAMMED 2nd(soon)	2.79p.
FEELGOODS Ist*	2.99p.
FEELGOODS 2nd*	2.99p.
FEELGOODS 3rd*(live)	2.99p.
FEELGOODS 4th*	2.99p.
FEELGOODS BE SEEING*	2.49p.
*BUNCH OF STIFFS	2.49p.
*HITS BIGGEST STIFFS	2.99p.
*ULTRAVOX 2nd WITH FREE SINGLE (out soon)	2.99p.
RAMONES Ist *	2.60p.
RAMONES LEAVE HOME*	2.60p.
****************	
SEX PISTOLS L.P......... S.A.E. FOR DETAILS.	
****************	
LIVE AT THE RAT	6.49p.
*IGGY RAW POWER	I.69p.
*STOOGES Ist	2.69p.
*STOOGES FUN HOUSE	2.69p.
*METALIC K.O.	3.79p.
*RICHARD HELL L.P.	3.39p.
*DEAD BOYS L.P.	3.39p.
*TALKING HEADS 77	3.39p.
*MOTORHEAD	2.69p.
*BOOMTOWN RATS	2.99p.
*VIBRATORS	2.79p.
*SAINTS	2.89p.
*C.B.G.B's(double)	4.29p.
LURKERS.SHADOW	.70p.
ONLY ONES.LOVERS	.70p.
*REZILLOS.CANT STAND	.60p.
DESP.BIKES.TEDIUM*	.55p.
WAYNE KRAMER	I.00p.
*BOYS Ist TIME	.60p.
*NOSES.MUSIC SCHOOL	.60p.
RODS.WOOLY BULLY	.75p.
RODS.WRITING	.75p.
RODS.LYIN'	.75p.
RODS.TEENAGE	.75p.
RODS.DO ANYTHING*	.65p.
RODS.E.P's EACH *	.90p.
999.I'M ALIVE	.70p.
T.V.JOHNNY JEWEL	I.50p.
*MINK DeVILLE.STROLL	.65p.
WHITE BOY.PUKE	I.50p.
GROOVIES.TORE ME	I.50p.
RADIO STARS.E.P.	.99p.
RADIO STARS.DIRTY	.70p.
*MOPED.NO-ONE	.59p.
SKY SUNLIGHT.STARS	I.50p.
GEN X.YOUR GEN.	.75p.
*CHERRY VANILLA.PUNK	.60p.
YACHTS.SUFFICE	.70p.
*CELIA.MONEY MONEY	.60p.
*VENUS.WHERE BOYS ARE	55p.
RUBINOO'S.	.49p.
*RINGS.BE FREE	.59p.
*RADIATORS.(NEW)	.65p.
*RADIATORS.T.V.SCREEN	59p.
JAM.WORLDCITY each	.75p.
MINK DeVILLE.GIRL	.80p.
X.T.C. I2""3D.COVER	.99p.
THE BANNED.LITTLE	.70p.
RAMONES.SHEENA	.75p.
KILLJOYS.HEAVEN	.70p.
DRONES.E.P.	.99p.
GORILLAS.GATECRASHER/ MY GAL/REALLY GOT ME each	.70p.
DICTATORS I2"	.75p.
*BOOMTOWN RATS.No I	.65p.
ALBERTO'S.SNUFF ROCK	.99p.

ALL SUPPLIED IN PIC COVERS WHERE POSSIBLE. P & P 10p PER 7" 20p PER I2"40p.MAX.
7" P.V.C's 10p each. I2" P.V.C's 15p.each. CHEQUES TO NO-PAP. O.K.

DIRTY DICKS NO-PAP RECORDS, 65, SOUTHCHURCH RD, SOUTHEND, ESSEX.

MODERN
LOVE
CB 302

Peter
Gabriel

Peter Gabriel on tour September 13th to October 2nd

CHARISMA

Marketed by Charisma Records

FIVE YEARS AGO

Week ending October 3, 1972

Last Week	This Week	Title	Artist
2	1	HOW CAN I BE SURE	David Cassidy (Bell)
5	2	MOULDY OLD DOUGH	Lieutenant Pigeon (Decca)
1	3	CHILDREN OF THE REVOLUTION	T. Rex (EMI)
8	4	WIG WAM BAM	Sweet (RCA)
4	5	TOO YOUNG	Donny Osmond (MGM)
3	6	MAMA WEER ALL CRAZEE NOW	Slade (Polydor)
19	7	YOU'RE A LADY	Peter Skellern (Decca)
16	8	I DIDN'T KNOW I LOVED YOU (TILL I SAW YOU ROCK 'N' ROLL)	Gary Glitter (Bell)
13	9	COME ON OVER TO MY PLACE	Drifters (Atlantic)
22	10	BURNING LOVE	Elvis Presley (RCA)

TEN YEARS AGO

Week ending October 7, 1967

Last Week	This Week	Title	Artist
1	1	THE LAST WALTZ	Engelbert Humperdinck (Decca)
5	2	HOLE IN MY SHOE	Traffic (Island)
3	3	FLOWERS IN THE RAIN	Move (Regal-Zonophone)
4	4	REFLECTIONS	Diana Ross and The Supremes (Tamla Motown)
13	5	MASSACHUSETTS	Bee Gees (Polydor)
2	6	EXCERPTS FROM A TEENAGE OPERA	Keith West (Parlophone)
9	7	THERE MUST BE A WAY	Frankie Vaughan (Columbia)
6	8	ITCHYCOO PARK	Small Faces (Immediate)
7	9	LET'S GO TO SAN FRANCISCO	Flowerpot Men (Deram)
12	10	THE LETTER	Box Tops (Stateside)

15 YEARS AGO

Week ending October 5, 1962

Last Week	This Week	Title	Artist
2	1	TELSTAR	Tornados (Decca)
1	2	SHE'S NOT YOU	Elvis Presley (RCA)
3	3	IT'LL BE ME	Cliff Richard (Columbia)
5	4	SHEILA	Tommy Roe (HMV)
12	4	RAIN UNTIL SEPTEMBER	Carole King (London)
8	6	THE LOCOMOTION	Little Eva (London)
6	7	I REMEMBER YOU	Frank Ifield (Columbia)
12	8	YOU DON'T KNOW ME	Ray Charles (HMV)
11	9	SEALED WITH A KISS	Bryan Hyland (HMV)
10	10	DON'T THAT BEAT ALL	Adam Faith (Parlophone)

NME CHARTS

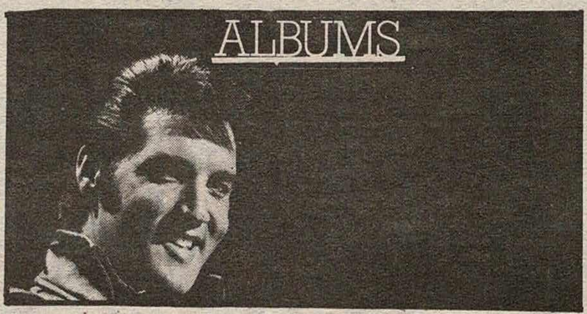
SINGLES

Week ending October 8, 1977

This Week	Last Week	Title	Artist	Weeks in chart	Highest position
1	(1)	WAY DOWN	Elvis Presley (RCA)	7	1
2	(2)	SILVER LADY	David Soul (Private Stock)	6	2
3	(3)	MAGIC FLY	Space (Pye)	8	1
4	(5)	BLACK IS BLACK	La Belle Epoque (Harvest)	4	4
5	(4)	TELEPHONE MAN	Meri Wilson (Pye)	6	4
6	(7)	BEST OF MY LOVE	Emotions (CBS)	4	6
7	(6)	OXYGENE	Jean Michel Jarre (Polydor)	6	2
8	(14)	I REMEMBER ELVIS PRESLEY	Danny Mirror (Sonet)	3	8
9	(8)	DEEP DOWN INSIDE	Donna Summer (GTO)	7	4
10	(9)	FROM NEW YORK TO L.A.	Patsy Gallant (EMI)	4	9
11	(19)	NO MORE HEROES	Stranglers (United Artists)	2	11
12	(15)	SUNSHINE AFTER THE RAIN	Elkie Brooks (A&M)	6	11
13	(15)	I REMEMEMBER YESTERDAY	Donna Summer (GTO)	2	13
14	(21)	BLACK BETTY	Ram Jam (Epic)	4	14
15	(10)	LOOKING AFTER NUMBER ONE	Boomtown Rats (Ensign)	6	10
16	(12)	WONDROUS STORIES	Yes (Atlantic)	3	12
17	(11)	NOBODY DOES IT BETTER	Carly Simon (Elektra)	9	3
18	(25)	YES SIR I CAN BOOGIE	Baccara (RCA)	2	18
19	(18)	I CAN'T GET YOU OUTTA MY MIND	Yvonne Elliman (RSO)	6	14
20	(26)	FROM HERE TO ETERNITY	Giorgio (Oasis)	2	20
21	(—)	STAR WARS THEME	Meco (RCA)	1	21
22	(—)	THINK I'M GONNA FALL IN LOVE WITH YOU	Dooleys (GTO)	4	21
23	(28)	THUNDER IN MY HEART	Leo Sayer (Chrysalis)	4	18
24	(29)	DO YOUR DANCE	Rose Royce (Warner Bros)	2	24
25	(—)	GREATEST LOVE OF ALL	George Benson (Arista)	1	25
26	(—)	COMPLETE CONTROL	Clash (CBS)	1	26
27	(—)	COOL OUT TONIGHT	David Essex (CBS)	1	27
28	(13)	DO ANYTHING YOU WANNA DO	Rods (Island)	8	9
29	(22)	WAITING IN VAIN	Bob Marley & The Wailers (Island)	4	22
30	(27)	SHE'S A WINDUP	Dr. Feelgood (United Artists)	2	27

BUBBLING UNDER . . .
HAPPY DAYS — Pratt and McLain (Reprise); HEROES — David Bowie (RCA); YOUR GENERATION — Generation X (Chrysalis).

ALBUMS



Week ending October 8, 1977

This Week	Last Week	Title	Artist	Weeks in chart	Highest position
1	(1)	20 GOLDEN GREATS	Diana Ross & The Supremes (Tamla Motown)	5	1
2	(2)	OXYGENE	Jean Michel Jarre (Polydor)	8	1
3	(3)	MOODY BLUE	Elvis Presley (RCA)	7	1
4	(4)	A STAR IS BORN	Soundtrack (CBS)	26	1
5	(7)	MAGIC FLY	Space (Pye)	5	5
6	(6)	20 ALL TIME GREATS	Connie Francis (Polydor)	13	2
7	(5)	RUMOURS	Fleetwood Mac (Warner Bros)	33	3
8	(12)	NO MORE HEROES	Stranglers (United Artists)	2	8
9	(8)	GOING FOR THE ONE	Yes (WEA)	12	1
10	(9)	PLAYING TO AN AUDIENCE OF ONE	David Soul (Private Stock)	3	9
11	(16)	BAD REPUTATION	Thin Lizzy (Vertigo)	3	11
12	(21)	SHOW SOME EMOTION	Joan Armatrading (A & M))	3	12
13	(13)	EXODUS	Bob Marley & The Wailers (Island)	17	9
14	(11)	WELCOME TO MY WORLD	Elvis Presley (RCA)	7	6
15	(10)	I REMEMBER YESTERDAY	Donna Summer (GTO)	15	2
16	(18)	LOVE YOU LIVE	Rolling Stones (Rolling Stones)	2	16
17	(17)	HOTEL CALIFORNIA	Eagles (Asylum)	41	1
18	(25)	BEST OF FRANKIE LAINE	Frankie Laine (Warwick)	2	18
19	(—)	HOME ON THE RANGE	Slim Whitman (United Artists)	1	19
20	(15)	ELVIS 40 GREATEST HITS	Elvis Presley (Arcade)	7	9
21	(27)	NEW WAVE	Various Artists (Philips)	8	12
22	(26)	BOOMTOWN RATS	(Ensign)	2	22
23	(22)	ARRIVAL	Abba (Epic)	46	1
24	(19)	BEST OF ROD STEWART	(Mercury)	12	14
25	(—)	SIMPLE DREAMS	Linda Ronstadt (Asylum)	1	25
26	(—)	TWO DAYS AWAY	Elkie Brooks (A&M)	1	26
27	(24)	G.I. BLUES	Elvis Presley (RCA)	5	16
28	(20)	THE JOHNNY MATHIS COLLECTION	Johnny Mathis (CBS)	16	1
29	(—)	PASSAGE	Carpenters (A&M)	1	29
30	(29)	AJA	Steely Dan (Anchor)	2	29

BUBBLING UNDER . . .
FIRING ON ALL SIX — Lone Star (CBS); LUST FOR LIFE — Iggy Pop (RCA); GONE TO EARTH — Barclay James Harvest (Polydor); GOLD AND IVORY — David Essex (CBS).

U.S. SINGLES

Week ending October 8, 1977

This Week	Last Week	Title	Artist
1	(7)	YOU LIGHT UP MY LIFE	Debby Boone
2	(3)	KEEP IT COMIN' LOVE	K. C. & The Sunshine Band
3	(4)	NOBODY DOES IT BETTER	Carly Simon
4	(1)	STAR WARS THEME	Meco
5	(2)	DON'T STOP	Fleetwood Mac
6	(5)	ON AND ON	Stephen Bishop
7	(9)	SWAYIN' TO THE MUSIC	Johnny Rivers
8	(12)	THAT'S ROCK 'N' ROLL	Shaun Cassidy
9	(13)	BOOGIE NIGHTS	Heatwave
10	(6)	TELEPHONE LINE	Electric Light Orchestra
11	(11)	COLD AS ICE	Foreigner
12	(15)	I FEEL LOVE	Donna Summer
13	(14)	DON'T WORRY BABY	B. J. Thomas
14	(16)	THE KING IS GONE	Ronnie McDowell
15	(20)	IT WAS ALMOST LIKE A SONG	Ronnie Milsap
16	(18)	SIGNED, SEALED, DELIVERED	Peter Frampton
17	(29)	DON'T IT MAKE MY BROWN EYES BLUE	Crystal Gayle
18	(27)	BRICK HOUSE	Commodores
19	(23)	SHE DID IT	Eric Carmen
20	(24)	HEAVEN IS ON THE SEVENTH FLOOR	Paul Nicholas
21	(21)	CAT SCRATCH FEVER	Ted Nugent
22	(22)	STRAWBERRY LETTER 23	Brothers Johnson
23	(10)	I JUST WANT TO BE YOUR EVERYTHING	Andy Gibb
24	(8)	FLOAT ON	The Floaters
25	(—)	JUST REMEMBER I LOVE YOU	Firefall
26	(17)	JUNGLE LOVE	Steve Miller Band
27	(25)	WAY DOWN	Elvis Presley
28	(30)	I WOULDN'T WANT TO BE LIKE YOU	Alan Parsons
29	(—)	THE GREATEST LOVE OF ALL	George Benson
30	(—)	I BELIEVE YOU	Dorothy Moore

Courtesy "CASH BOX"

U.S. ALBUMS

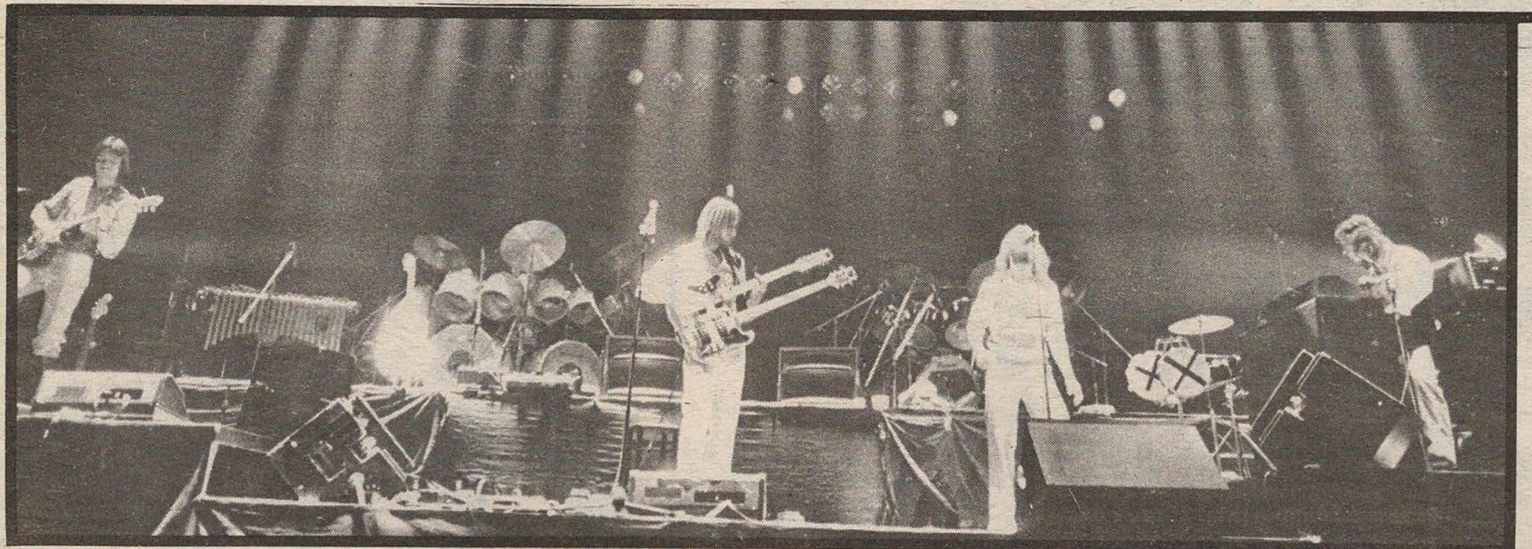
Week ending October 8, 1977

This Week	Last Week	Title	Artist
1	(1)	RUMOURS	Fleetwood Mac
2	(2)	STAR WARS	Original Soundtrack
3	(3)	SHAUN CASSIDY	Shaun Cassidy
4	(4)	FOREIGNER	Foreigner
5	(8)	SIMPLE DREAMS	Linda Rondstadt
6	(6)	ANYTIME . . . ANYWHERE	Rita Coolidge
7	(7)	I, ROBOT	The Alan Parsons Project
8	(5)	MOODY BLUE	Elvis Presley
9	(9)	JT	James Taylor
10	(11)	LIVIN' ON THE FAULT LINE	Doobie Brothers
11	(10)	CSN	Crosby, Stills & Nash
12	(13)	HERE AT LAST . . . BEE GEES LIVE	
13	(15)	CAT SCRATCH FEVER	Ted Nugent
14	(14)	REJOICE	Emotions
15	(18)	COMMODORES	Commodores
16	(16)	TERRAPIN STATION	Grateful Dead
17	(17)	I'M IN YOU	Peter Frampton
18	(21)	LITTLE QUEEN	Heart
19	(24)	STAR WARS AND OTHER GALACTIC FUNK	Meco
20	(20)	GOING FOR THE ONE	Yes
21	(23)	FLOWING RIVERS	Andy Gibb
22	(28)	BOOK OF DREAMS	Steve Miller Band
23	(29)	FOGHAT LIVE	Foghat
24	(25)	LUNA SEA	Firefall
25	(26)	A NEW WORLD RECORD	Electric Light Orchestra
26	(27)	LIGHTS OUT	UFO
27	(—)	TOO HOT TO HANDLE	Heatwave
28	(—)	CHICAGO XI	Chicago
29	(—)	BEAUTY ON A BACK STREET	Hall & Oates
30	(—)	CARELESS	Stephen Bishop

Courtesy "CASH BOX"

NEWS DESK

Edited: Derek Johnson



DOUBLE ELPEE RECORDED AT THIS GIG, AND

Hackett leaves Genesis

LEAD GUITARIST Steve Hackett has left Genesis, causing a major upset in the ranks of one of Britain's top rock bands. His departure has just been announced officially, a week before the release of their live double album. But in fact, he has not been working with them for some time, and they have just completed work on a new studio album as a threesome.

Hackett told the other members of his decision to quit two months ago, while they were compiling and editing the live LP, the last on which he is featured as a Genesis sideman. Titled "Seconds Out", the double set was recorded in Paris in both 1976 and 1977 during the band's last two European tours — it's released by Charisma on October 14 and sells at £5.49.

The official statement says Hackett has left to pursue a separate career, and the split is said to be completely amicable. But sources close to the band are not surprised by his departure, and Hackett himself admits that he has thought about leaving for some time.

Hackett told NME: "With so many composers in the group, it was difficult to ensure everybody got a fair slice of the songwriting cake. The band's selection process was rather arbitrary. Although I was satisfied with my contribution to the last Genesis album 'Wind And Wuthering', I actually had enough material of my own to fill an entire album".

He said he had long since abandoned the idea of writing strictly with Genesis in mind, and instead is now writing for a "More nebulous" group.

Hackett joined Genesis in 1970, and is the only member of the band to have released a solo album — "Voyage Of The Acolyte" in 1975. He has no plans yet to tour or form his own band, as he wants to concentrate on writing and recording. He starts work next month on another solo album.

Chester Thompson drums for Genesis currently, but he is still officially guesting with the band, so basically Genesis are down to a trio — and their new studio album, now in the mixing stages for release in the New Year, is titled "Then There Were Three". For these sessions, bassist Mike Rutherford also took on lead guitar parts.

There are no immediate plans to replace Hackett in the lineup, although obviously they will have to find a new guitarist before they go back on the road,

Walk-outs hit Damned, Stiff, Heartbreakers

IN A WEEK of upheaval and drama on the new-wave front, Rat Scabies walked out of The Damned — who, a few days earlier, became the latest British band to be subjected to violence in Europe . . . Johnny Thunders parted company with his drummer, and is now considering Scabies for the Heartbreakers' vacancy . . . Problems hit punk label Stiff Records, with talk of Elvis Costello and Nick Lowe leaving the company, just as their promotional package tour gets under way . . . and The Clash are forced to change several of their tour dates, because they can't cope with stringent security requirements at certain venues.

● THE DAMNED lost their drummer Rat Scabies at the weekend, when he quit the band after a series of internal disputes. Stiff Records say they don't know the reason for his departure, but sources close to the group suggest it has been brewing for some time. There are even unconfirmed reports that he attempted suicide last Thursday, but he is now understood to be auditioning for the vacancy in the Heartbreakers. Meanwhile, the Damned are continuing their European tour, with Johnny Moped's drummer, Dave Burke, sitting in at short notice — and they have been booked to support The Clash on their major British tour, starting later this month. (See Thrills, page 11).

Just before the Scabies walk-out, The Damned became the latest British new-wave band to be subjected to violence during a European tour. This time the incident occurred in France, during one of the opening gigs of their tour. They were headlining a concert in a hall near Nancy and, ten minutes into their set, fighting broke out amongst the audience. Paul Conroy of Stiff Records claims that the venue was invaded by neo-Fascists, who proceeded to smash up the place. The Damned were unable to finish their set, but they are continuing with their French tour. Said Conroy: "It's getting so political at Continental gigs now, it makes you wonder if it's worth touring there."

RAT SCABIES

● JOHNNY THUNDERS opened his nationwide tour in Bristol on Saturday — with two of the Sex Pistols playing as temporary Heartbreakers! Paul Cook took over the drum stool from Jerry Nolan, and Steve Jones augmented the line-up. The gig was evidently an enormous success, with the band being called back for five encores.

Reason for this surprise is that Nolan is in dispute with the other members of the band, and it seems unlikely that he will ever play with them again, specially as Thunders now has his eye on Rat Scabies to fill the vacancy.

Paul Cook agreed to deputise at short notice, and Steve Jones went along for the ride. But the situation regarding the rest of the band's tour — which resumes at Cleethorpes tonight (Thursday) — is unclear. Much depends on whether Scabies joins the outfit — and even if he does, whether he's ready to take over.

Thunders' publicist commented: "One thing's for sure — the tour goes ahead, regardless of who occupies the drum seat". (See Thrills, page 12).

Another upheaval occurred when Slaughter & the Dogs dropped out of the tour. The support will now be Siouxsie & the Banshees and The Models on all dates — except Southampton, Leeds, Manchester, Bath and Shrewsbury, where the Killjoys play instead of the Banshees. And The Models are the sole support at Liverpool and Chelsmford.

● STIFF RECORDS launched their promotional package tour — featuring Elvis Costello, Nick Lowe, Ian Dury, Wreckless Eric and Larry Wallis — this week, amid speculation that at least two of the acts are about to split from the label. Stiff's co-founder and guiding light Jake Riviera has left the company to set up his own organisation, and he claims to be taking Costello and Lowe with him.

"No comment" was the official word from Stiff, although they emphasised that the tour is going ahead as planned. In any case, it's understood that both artists are contracted to make one more record each for the label.

Meanwhile, Costello has a new single coming out on Stiff on October 14 titled "Watching The Detectives", with the B-side featuring two tracks recorded live at London Nashville — "Mystery Dance" and "Blame It On Cane". And Lowe also has a single out the same day, a revival of the Billy Fury hit "Halfway To Paradise".

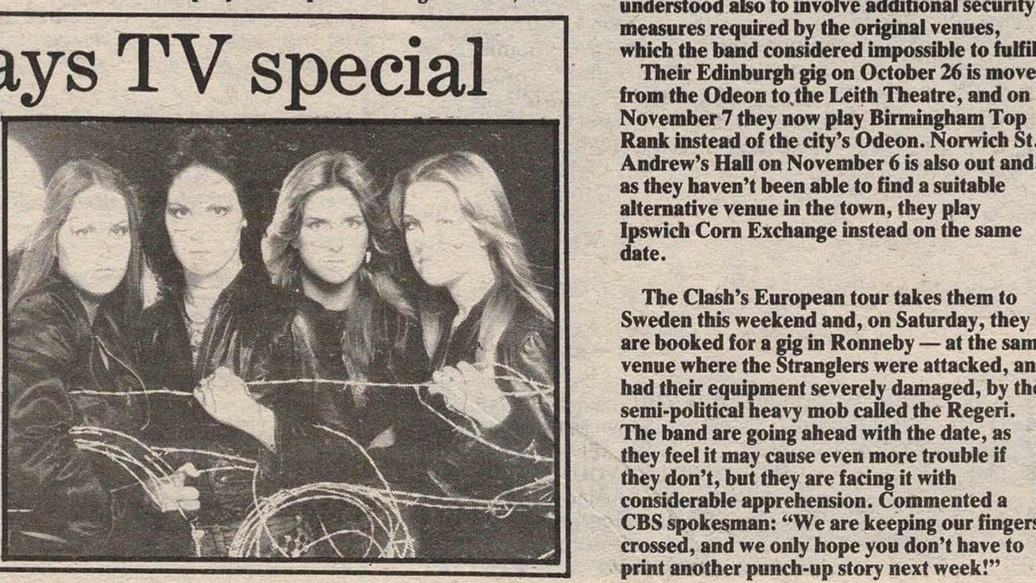
● THE CLASH have had to switch three of the venues in their October-November tour itinerary, reported last week. Official explanation is "seating problems", but it's understood also to involve additional security measures required by the original venues, which the band considered impossible to fulfil.

Their Edinburgh gig on October 26 is moved from the Odeon to the Leith Theatre, and on November 7 they now play Birmingham Top Rank instead of the city's Odeon. Norwich St. Andrew's Hall on November 6 is also out and, as they haven't been able to find a suitable alternative venue in the town, they play Ipswich Corn Exchange instead on the same date.

The Clash's European tour takes them to Sweden this weekend and, on Saturday, they are booked for a gig in Ronneby — at the same venue where the Stranglers were attacked, and had their equipment severely damaged, by the semi-political heavy mob called the Regeri. The band are going ahead with the date, as they feel it may cause even more trouble if they don't, but they are facing it with considerable apprehension. Commented a CBS spokesman: "We are keeping our fingers crossed, and we only hope you don't have to print another punch-up story next week!"

Runaways TV special

FIRST PICTURE of the new-look Runaways since their summer personnel upheaval, which saw the departure of Cherie Currie and Jackie Fox. Now down to four-piece size, they feature — from left to right — LITA FORD (guitar), JOAN JETT (lead vocals and guitar), SANDY WEST (drums) and new member VICKI BLUE (bass). The girls' British tour itinerary was reported last week but, as a preview, it's just been confirmed that they will be performing live in BBC2's "Old Grey Whistle Test" on Tuesday, October 25.



MUSIC BY POST

Rod Stewart/Atlantic Crossing	£2.50
Beatles/Rock 'n' Roll	£2.50
Beatles/Ballads	£2.50
Beatles/Humour	£2.50
Beatles/Fantasy	£2.50
Fleetwood Mac/Rumours	£4.25
Neil Diamond/Love At The Greek	£5.50
Genesis Song Book	£2.95
Pink Floyd/Wish Your Were Here	£2.95
Illus NME Encyclopedia of Rock	£4.95
History of the Gibson Guitar from 1953	£2.95
NME Book of Rock	95p
Jackson Brownie/21 Songs	£5.50
Nils Lofgren/Cry Tough	£3.95
Illust Rock Almanac	£2.95
Free/12 Big Hits	£2.50
Stones Black & Blue	£2.50
Bad Co. Straight Shooter	£3.95
Bob Dylan/Desire	£2.35
Frampton Comes Alive	£3.95
Beach Boys/20 Golden Greats	£2.95
Pink Floyd/Dark Side Of The Moon	£2.50
Elvis Presley/NOI 57-63	£1.95
Pink Floyd/Animals	£3.50
Jimi Hendrix/40 Greatest Hits	£3.95
It's Easy To Play Country & Western	£1.95
It's Easy To Play Rock / Roll	£1.95
It's Easy To Play Folk	£1.95
Beatles Complete/Guitar Or Piano each	£3.95
Status Quo 42 songs	£2.00
Eagles & Desperado	£4.95
Marc Boland/The Prophet	95p

Marc Bolan/Warlock Of Love	95p
Marc Bolan Lyric Book	95p
T. Rex Song book	£1.50
Elvis Presley/40 Greatest Hits	£1.95
Rory Gallagher/15 Best Songs	£3.50
Pub Melodies for Organ	£1.95
Songs of Paul Simon	£4.95
Queen/Day At The Races	£2.75
Queen/19 Songs	£2.25
Queen/Sheer Heart Attack	£1.50
Queen/A Night At The Opera	£3.95
Songs Of Davie Bowie	£3.50
Bowie/Diamond Dogs	£3.95
Bowie/Lyrics & Photos	30p
Shadows/Best Of Shadows	£1.95
Fender Guitar/Ken Achard	£2.95
Lead Guitar Tutor with Record	£3.50
Rhythm Guitar/Self Tutor	£3.50
Rock Bass Tutor with record	£3.50
Led Zeppelin Complete (1-5)	£4.95
Planxty 26 Songs	£1.75
Rock Guitar with Record	£1.50
Bass Guitar with Record	£1.50
Wishbone Ash/15 Songs	£1.50
Neil Young Complete Vol 1	£6.95
Nail Young Complete Vol 2	£6.95

Please print name and address in BLOCK LETTERS.

Orders £1 and under add 15p p&p. Between £1 & £2 add 25p. Between £2 & £3 add 35p. Over £3 add 50p. Catalogue free on receipt of 7p/9p stamp. Send Cheque/P.O. To:

PASH MUSIC STORES, 5 Elgin Cres., London W.11

BOOKS

R Stone Interviews 1 & 11	each £1.25
Janis. Her Life and Times	95p
Hendrix Biog. words + pics	£3.95
Bowie Biog. words + pics	£3.95
Allman Bros, words + pics	£3.95
Beach Boys Biog, words + pics	£3.95
Country Music encyclopaedia	£3.95
British Beat	£2.25
Ency. of Rock. 1955-75 H.B.	£3.95
Van Morrison. Into the Music	90p
The Who, Gary Hermann	£1.00
David Bowie Story	60p
Dylan. Retrospective, U.S.A.	£3.15
Rock Files 1, 2, and 3	each 75p
Rock File Vol 4	£1.25
Led Zep Biog (R Yorke)	£3.50
Shooting Stars (McCartney, etc)	£5.00
Illus. NME Bk. of Rock. H.B.	£4.95
Record Hits 1954-76 Charts	£1.95
Elvis in Hollywood	£2.50
Dylan Approximately	£4.25
Dylan. Writings & Drawings H.B.	£2.50
Jim Morrison Poems	£1.95
Pink Floyd. R. Saunders	60p
Elvis Illus. Biog (Harbinson)	£3.75
R Stewart. Life on the Town	£3.50
Fender Guitar Story	£2.95
Elvis Mania	75p
Remember Elvis	45p

BEATLES BOOKS

Yesterday, Today & Tomorrow	£1.50
Apple to the Core, P.B.	£1.50
Beatle Book (Parkinson)	£1.50
Hard Days Night	£1.50
Beatles in Help	£1.50
Beatles forever (ready soon)	£15.00
Unlimited Magazines 1-14 each	£1.00
Linda's Pictures (McCartney)	£7.50
All Together Now (HB)	
Complete Discography 1961-75	£10.00
Complete Beatles Quizbook	£1.25
One Day at a Time (Lennon)	£3.95
Beatles discography (Guzek)	£1.50
Grapefruit. Yoko Ono. H.B.	£2.95
Dig It. Bootleg Discography	£2.00
Wings Story	85p
Get Back Book from Let It Be	£20.00
Love Letters to the Beatles	75p
Beatle Book (100 pics/life story)	75p
Beatles Souvenir Pack	£2.00
Longest Cocktail Party	£2.10
Lennon Remembers (paper)	£1.25
Beatles Biog (Hunter Davies)	£3.50
Monthly Magazines 1-17	any 5 £2.50

Browse around our showrooms of over 1,000 music books. Biographies, discographies, Tutors

Postage 35p each book. Open all day Monday to Saturday

SEND FOR 160 PAGE BUMPER CATALOGUE:

U.K. 35p
OVERSEAS - 3 POST OFFICE INTERNATIONAL REPLY COUPONS

Musique Boutique

70 SHAFTESBURY AVENUE
PICCADILLY CIRCUS LONDON W1A 4PJ

SUNDOWN RE-OPENS, ROXY STAYS SHUT

THE SUNDOWN in London's Charing Cross Road, re-opens later this month as a regular weekly punk venue. Generation X headline the first show on Sunday, October 16, supported by Steel Pulse and Artattax. Advance £1.20 tickets are available from Premier Box-Office, London Theatre Bookings, some Harlequin branches or by post from Fox-Leisure Entertainments, 39—41 High Street, Bromley, Kent. Admission on the night is £1.50 (Foxes members £1.30).

Generation X were invited to play the Sundown when it first opened to punk in the summer, but they refused because of "poor audience conditions". The venue subsequently closed after crowds started getting out of hand, and renovations costing £100,000 have been carried out. Audience facilities have been improved and the main floor levelled, and conditions now meet with the approval of both the GLC and Gen-X.

- This weekend Generation X play Colchester Institute of Higher Education (Friday), Halifax Good Mood Club (Saturday) and Chelmsford Chancellor Hall (Sunday).

THE OFFICIAL opening of London's new pop and rock venue, the Roxy Theatre in Harlesden, has been postponed indefinitely. And the string of two dozen nostalgia concerts, which should have been taking place between now and Christmas, have had to be scrapped as well as the Saturday morning series of punk shows.

As reported last week, the opening two concerts were called off, after people living in nearby flats had complained about nose seeping from the back of the theatre. Soundproofing work was put in hand immediately, and it was hoped to open with only a week's delay.

But the crunch came when, literally at the last moment, the GLC refused the licence. The venue was originally due to open last Christmas, but the GLC insisted on structural improvements, and theatre boss Terry Collins spent the first nine months of this year bringing it up to what he believed to be the stipulated standards.

However, the noise objections caused the GLC to withhold the licence, just when they were on the point of granting it. Now the theatre has 21 days to lodge an appeal, and Collins is taking legal advice on the course he should follow. It seems that further extensive work is necessary, and the venue is now unlikely to open until after Christmas, although Collins hopes to have a clearer picture at the end of this month.

Rough Diamond's future in doubt

THE FUTURE of Rough Diamond — the band formed by David Byron (ex-Uriah Heep), Clem Clempson (ex-Humble Pie) and Geoff Britton (ex-Wings) — was in some doubt this week, when Byron revealed that he is currently working independently and may become a solo artist in the New Year.

Rough Diamond played a successful U.S. debut tour in the spring, but a couple of months ago it was announced that they and Island Records had — by mutual agreement — terminated their contract. They are still seeking a new record deal but meanwhile, says Byron, "the band is in a limbo situation".

He is at present writing new material, and has plans to record a solo album in January. Byron told NME: "I'm putting my finger into several different pies. The future is a bit uncertain, because it depends on how the album turns out, and partly on whether the other members of Rough Diamond can make up their minds what to do."

DAVID BEDFORD
Instructions For Angels

"Be music, night.
That her sleep may go
Where angels have their pale, tall quiet."

INSTRUCTIONS FOR ANGELS. An album of music for guitar, synthesisers, keyboards, flutes, oboes, recorders and orchestra. The first LP ever in BBC Matrix H Quad/Stereo. David Bedford's Instructions For Angels. Music. Like music.

"INSTRUCTIONS FOR ANGELS" is David Bedford's fourth extended instrumental album on Virgin Records. It was part inspired by a 15th Century Christian icon. Part recorded, with Mike Oldfield, at the huge organ of Worcester Cathedral, and part based on the haunting and fanciful poems of Kenneth Patchen...

On Virgin now. V 2090.

ON THE ROAD

CHRIS SPEDDING

SHAM 69 play **Birmingham** Parasol (tonight, Thursday), **London Covent Garden** Roxy (this Saturday), **Leicester Coalville** Blooblo's (October 13), **Cardiff** Top Rank (14), **Swansea** Circles (15), **London** Marquee (21), **London** North Polytechnic (22), **London Oxford St.** 100 Club (25), **Blackburn** Lodester (26), **Wigan** Casino (27) and **London Wardour St.** Vortex (31).

999 have gigs at **Leicester Coalville** Blooblo's (tonight, Thursday), **Scarborough** Penthouse (Friday), **Barrow** Maxim's (Sunday), **Burton** 76 Club (October 12), **London** Central Polytechnic (14), **London** University Union (15) and **London Chalk Farm** Roundhouse (16). Then after sessions for their new album (see Record News), they go back on the road at **Wigan** Casino (November 3), **Bromley** Stockwell College (4) and **Chelmsford** Chancellor Hall (6).

MARY O'HARA, the near-legendary Irish singer and harpist, gives her first major concert for 15 years at **London** Royal Festival Hall on November 5 (tickets £2.75, £2.20, £1.75 and £1.45). This follows 13 years of seclusion as a nun of the Benedictine Order, which she entered after the death of her husband.

FIVE HAND REEL are being lined up for a late autumn tour. Gigs confirmed so far are **London** Marquee (November 9), **Leeds** Polytechnic (10), **Sheffield** Polytechnic (11), **Nottingham** University (12), **Coleraine** Ulster University (16), **Dublin** Trinity College (17), **Oxford** Westminster College (18), **Hitchin** College (19), **Barrow** Maxim's (21), **Fife** St. Andrew's University (23), **Bradford** University (26), **Carlisle** Crown & Mitre (28), **Norwich** East Anglia University (30), **London New Cross** Goldsmiths College (December 2), **Folkestone** Leas Cliff Hall (3), **Bath** University (9) and **Manchester** University (10). A **London** concert is provisionally set for Drury Lane Theatre Royal on December 11.

KENNY ROGERS has had another date added to his British mini-tour, reported last week — at **Cardiff** Capitol on November 7, with Crystal Gayle again supporting. His two Irish venues are now confirmed as **Dublin** Stadium (November 2) and **Belfast** Grosvenor Hall (3)-.

BEN SIDRAN, already set for a concert at Victoria Palace on November 27, has another **London** gig at Camden Dingwalls on November 14. His Arista album "The Doctor Is In" is released on October 28, and he guests in BBC-2's "Whistle Test" on November 15.

TONY BENNETT has concerts at **London Drury Lane** Theatre Royal (November 6), **Croydon** Fairfield Hall (7), **Leicester** De Montfort Hall 8), **Stockport** Davenport (9), **Southport** New Theatre (10), **Derby** Assembly Rooms (11), **Harrogate** Royal Hall (13), **Gloucester** Leisure Centre (16), **Eastbourne** Congress (18) and **Cambridge** Kerridge Hall (19).

CADO BELLE headline a tour of their native Scotland this month, with gigs at **Dundee** University (tomorrow, Friday), **Edinburgh** Tiffany's (10), **Falkirk** Maniqui (13), **Aberdeen** Art College (14), **Glasgow** Strathclyde University (15), **Aberdeen** Fusion Ballroom (18), **Dundee** Technical College (19), **Edinburgh** University (21) and **Glasgow** Apollo Disco (23). And they cross the border to play **Durham** University this Saturday

CHRIS SPEDDING BAND, currently on their debut tour, have two alterations to their previously-announced itinerary. Their gig at **Croydon** Greyhound is now on October 16 instead of November 6, and **Brighton** Sussex University is brought forward one day to October 25. The band also have a personnel change, with former Marc Bolan drummer Tony Newman replacing Dave Lutton in the line-up.

MICHAEL CHAPMAN and his band, featuring Keef Hartley and Ray Clements plus friends, make a rare **London** appearance when they play two nights at the Marquee Club on October 19 and 20. Admission is £1.

RICK GRECH makes his **London** debut with his new band at Covent Garden Rock Garden on November 25 and 26. The outfit is co-fronted by Keith Christmas, so not surprisingly the band is named Grechmas. Ex-Boxer member Keith Ellis is also in the band, and further dates are now being set.

AC/DC have changed the date and venue of their **Birmingham** gig, which is part of their UK tour starting next Wednesday. It seems the Town Hall was not happy about staging their concert on October 30, so instead they now play the Mayfair Suite the following night (31).

THE UNWANTED, who have just signed with Raw Records, go on tour to coincide with the release of their debut maxi-single (see Record News). They play **London Covent Garden** Rock Garden (October 17), **Frome** Hexagon (19), **Barnstaple** Checkers (20), **Barrow** Maxim's (23), **Birmingham** Rebecca's (24), **Cambridge** Blimps (25), **Blackburn** Lodestar (26), **Wigan** Casino (27), **Chelmsford** Chancellors Hall (November 6), **Birkenhead** Mr Digby's (10), **Lancaster** N0 12 Club (December 1), **Scarborough** Ollie's (15), Corby Nag's Head (17) and **Accrington** Lakeland Lounge (18). They are doing 65 gigs in all and remaining dates will be announced shortly.

TRAPEZE have added six more October dates to their current one-nighter tour — at **Tiverton** East Devon College (12), **Dudley** J.B.'s (15), **Plymouth** Top Rank (17), **Newport** Harper Adams College (21), **Burton** 76 Club (28) and **London Fulham** Greyhound (30).

MUD have confirmed three more venues for their autumn tour. They play **Stockton** Fiesta Club (October 19), **Norwich** Theatre Royal (November 13) and **Oldham** Bailey's (24-26).

STEVE GIBBONS BAND have switched their concert in **Hanley** on October 17 from the Victoria Hall to Cauldon College. And their previously-reported gig at **Hawick** Town Hall on October 13 is now cancelled.

LONDON have four dates this month between recording sessions. They are at **Swindon** Brunel Rooms (tomorrow, Friday), **Birmingham** Barbarella's (14 and 15) and **Coventry** Mr George's (29).

FOUR TOPS have added another three dates to their current British tour — at **Bristol** Hippodrome (October 13), **Cromer** West Runton Pavilion (15) and **Blackburn** Cavendish Club (November 10).

UPCOMING

PETER FRAMPTON is being lined up for an extensive tour of Britain in the early part of 1978. He had originally intended to tour here this autumn, but work on his starring role in the film "Sergeant Pepper" prevents him coming until the New Year.

THE McGARRIGLES are expected back in Britain early next year. They are currently off the road, as Anna recently had a baby. But they have a new album planned for release in early 1978, and their visit will coincide with its issue.

EMMYLOU HARRIS is being lined up for a British return in the spring, according to Asgard who represent her in this country. And the same agency reveals that they are bringing in **LEON REDBONE** in the New Year, but dates have not yet been confirmed.

BE-BOP DELUXE headline a major British tour in February, it was officially announced this week. Currently touring the States until November, they return to finish the album which was interrupted by Bill Nelson's appendicitis, and this is planned for January release.

Linda Lewis drugs drama

LINDA LEWIS has now recovered from the overdose of sleeping pills, which caused her to be rushed to hospital for stomach-pump treatment early last Thursday morning. Linda had been for a night out with relatives and friends, to overcome the loneliness of being separated from husband Jim Cregan, currently touring America with Rod Stewart's band. She apparently and quite accidentally took a second dose of sleeping tablets, having forgotten that she had already swallowed the prescribed dose half-an-hour earlier.

Poco bassist joins Eagles

IT WAS LEARNED this week that Poco stalwart Tim Schmit has officially joined the Eagles as replacement for bassist Randy Meisner, whose departure has been rumoured for some time. Schmit joined Poco back in 1970, ironically being brought in to replace Meisner, who quit to work first with Rick Nelson and then the Eagles. Poco were to have toured Britain this autumn, but have postponed their visit, and are now apparently in a state of flux. Meanwhile Schmit is rehearsing with the Eagles for a new studio album, due for release in the New Year.

Ray Stevens for Palladium

RAY STEVENS flies into Britain for a one-night appearance at the London Palladium on Sunday, October 30. He is playing two shows at 6 and 8.45 pm and tickets go on sale next Monday (10) at the theatre box-office priced £5, £4, £3, £2 and £1.50. He will be backed by seven U.S. musicians and a British orchestra and, says promoter Jeff Kruger of the Ember Concert Division, the shows "will embrace all aspects of his musical career". No other British gigs are planned, as Stevens then goes to Germany for TV filming.

Armatrading extra shows

JOAN ARMATRADING has added two more concerts at London Hammersmith Odeon to her tour schedule, opening next Wednesday. She now plays 6.30 pm performances there on November 3 and 4, in addition to her previously-reported late-evening shows on those dates. And she has added an extra date at Aberdeen Capitol on October 26. Personnel of Joan's recently formed new touring band comprises Jerry Donahue (guitar), David Kemper (drums), Bryan Garofalo (bass), Quitman Dennis (sax) and keyboards man Red Young.

Jury service hits Ash gig

WISHBONE ASH bassist and singer Martin Turner has received a summons for jury service in the Crown Court on October 31 — the same day the band are playing Wembley Empire Pool as the climax of their 11-date British tour. Although the band spend most of their time in America, the summons was served days after they arrived back in London. Turner has applied for exemption, but the Ash concert doesn't fall within the official list of entitlements to be excused, and the Court is now considering it as a special case.

Presley: move to new tomb

ELVIS PRESLEY's body was moved on Monday of this week from its present resting place in a mausoleum at Memphis Sacred Heart Cemetery. Work has already begun on a permanent burial site in the gardens of his Gracelands mansion, and his casket has already been transferred there, while his memorial is built around it. With one attempt already made to steal his body, it's felt the move will provide greater security, as well as reducing the present costs of 6,000 dollars per month for the present 24-hours-day guard on his cemetery tomb.

Mahogany Rush: debut visit set

MAHOGANY RUSH, the Canadian heavy-metal trio from Montreal, make their long-awaited British debut in November when they open a five-date tour of major concert halls. They play Birmingham Odeon (November 29), Sheffield City Hall (30), Manchester Free Trade Hall (December 2) and London Hammersmith Odeon (3). Their fifth date is still being finalised by promoters Straight Music, but it will definitely be at Newcastle City Hall.

The band are fronted by guitarist-singer Frank Marino, who also writes, arranges and produces all their material. The other members are Jimmy Ayoub (drums) and Paul Harwood (bass). Marino achieved a certain notoriety when he claimed to have received direct inspiration from the spirit of Jimi Hendrix, while in hospital suffering from drug addiction! The outfit have recorded five albums during their six years existence, but the first to be made available in Britain was "World Anthem", issued by CBS in July.

Mahogany Rush are not to be confused with another Canadian trio, Rush, who are being lined up for a return visit to Britain in February.

RAINBOW ADD RAINBOW GIGS

BECAUSE OF the enormous ticket demand, Ritchie Blackmore's Rainbow have now added a fourth night at London Rainbow to their British tour itinerary next month. They now appear at this venue on November 11, 12, 13 and 14.

● The Rainbow is to present regular Friday-night punk shows in its upstairs foyer starting on October 21 when Sham 69, the Outsiders and the Suspects appear. Admission is £1, and the main theatre will be closed on Fridays.

RECORD NEWS

Jam, Heartbreakers singles

●**The Jam's** new single "This Is The Modern World", issued by Polydor on October 14, is a Paul Weller number and the title track from their second album due out in November. The B-side features two live tracks recorded at London 100 Club, "Sweet Soul Music" and "Back In My Arms Again".

●**Sham 69** have been signed by Polydor and start work shortly on their first single for the label. Meanwhile their gig at London Vortex this Tuesday was recorded, for possible use on single and album.

●**Johnny Thunders and the Heartbreakers** have a three-track maxi-single issued on October 28. The A-side features two new recordings, "Can't Keep My Eyes Off You" and "Do You Love Me". And the B-side is "One Track Mind", taken from their debut album "L.A.M.F."

●The **Gorillas** have signed to Raw Records with options up to three years, and their first release is expected to be a live EP. The label has also signed the **Downliners Sect**, whose single "Showbiz" is due out early next month. More imminent Raw singles are "Withdrawal" by **The Unwanted** (October 14) and "New Religion" by **Some Chicken** (October 21), and the **Soft Boys** have an EP out next Monday titled "Give It To The Soft Boys".

●**Thelma Houston's** new single is "I'm Here Again", released by Mowtown on October 14. Out the same day on MCA is **Rick Nelson's** self-penned "Garden Party".

●**Don Harrison Band** have signed with Mercury (distributed in Britain by Phonogram), who issue their album "Not Far From Free" on November 11.

●**Kursaal Flyers** have made a late switch in tracks for their new CBS single. It was originally announced as "T.V. Dinners" for release this weekend but, after recording several new titles with producer Muff Winwood, they have decided to substitute "Television Generation". This will now be issued on October 21.

●**999** have signed with United Artists, who release their single "Nasty Nasty" later this month, followed by an album in January. The band's debut single "I'm Alive" met with considerable success on their own Labritain label, selling 10,000 copies in four days. But they felt they needed the backing of a major organisation, specially as many people were complaining that they were unable to buy their records.

●The **Bee Gees'** new single "How Deep Is Your Love" is a brand new track, not featured on any of their albums, and it's out on the RSO label on October 14. Released the same day on Barn is "Many Rivers To Cross',, a track from the **Original Animals'** reunion album.

●**Slade** aim for the charts again with their first single not written by themselves. It's a medley of two rockabilly classics, "My Baby Left Me" and "That's Alright Mama", and the Barn label issues it on October 14.

●**Joan Armatrading's** new single is "Willow", taken from her hit album "Show Some Emotion".

● Stiff Records band **Skrewdrivers** are first with the latest record gimmick — a full-length album that plays at 45 r.p.m.! It's released on November 4, preceded this weekend by their double A-side single "19th Nervous Breakdown"/"Anti Social". The band have now acquired a new guitarist, Ron Hartley.

And still more autumn tours

HORSLIPS

IRISH BAND Horslips headline a string of concert dates next month, coinciding with the November 4 release of their DJM album "Aliens". They play Birmingham Hippodrome (November 18), Glasgow Apollo (24), Liverpool Empire (25), Manchester Palace (26), Newcastle City Hall (28) and London Rainbow (29). Tickets for all provincial gigs are priced £2.20, £1.80, £1.40 and £1.10, and at the Rainbow they are £2.50, £2 and £1.50. More dates are being set for Horslips, who return from a month-long American tour just before their British schedule opens.

JIM CAPALDI

FORMER Traffic stalwart Jim Capaldi returns to the gig circuit this month with his new band, the Contenders, whose line-up includes several well-known session men — Alan Spenner (bass), Gerry Conway (drums), Tim Hinkley (keyboards), Ray Allen (sax), Pete Bonus (guitar) and Phil Capaldi (vocals and percussion). They have already recorded an album together titled "The Contender", comprising nearly all Capaldi compositions, for release in mid-November.

Capaldi plays Coventry Warwick University (October 13), Salford University (14), Sheffield University (15), Redcar Coatham Bowl (16), Birmingham Barbarella's (20), Southampton University (21), Folkestone Leas Cliff Hall (22), Leicester University (25), York University (27), Glasgow Strathclyde University (28), Bradford University (29), Norwich St. Andrew's Hall (November 1), Oxford Polytechnic (3), Canterbury Kent University (4), Dunstable Civic Centre (5) and Croydon Fairfield Hall (6).

A major London concert is still being finalised and will be announced shortly.

THE SAINTS

DATES AND VENUES have now been confirmed for the second British tour by Australian band, the Saints — their first here since Alasdair Ward replaced Kym Bradshaw on bass. Their itinerary is:

Wellington Town House (tonight, Thursday), Birmingham Barbarella's (Friday and Saturday), Rotherham Windmill (October 13), Cardiff Top Rank (14), Leeds Queen's Hall (15), Plymouth Woods Centre (18), Coventry Mr. George's (20), Redditch Tracey's (21), Halifax Good Mood Club (22), Middlesbrough Rock Garden (24), Ipswich Tracey's (26), Manchester Rafters (27), Edinburgh Clouds (28), Aberdeen University (29) and London Marquee club (31 and November 1). A few more are being added.

CHINA

CHINA, the new Anglo-American band who support Elton John in his charity concert at Wembley Empire Pool on November 3, subsequently headline their own 13-venue concert tour. The outfit comprises guitarist Davey Johnstone and keyboards man James Newton-Howard (both former Elton bandsmen) — plus Cooker Lo Presti (bass), Dennis Conway (drums) and Joe Partridge (guitar). Their debut album will be released by Rocket Records later this month.

Dates are Hatfield Polytechnic (November 4), Oxford Polytechnic (8), Liverpool University (9), Manchester University (11), Leicester University (12), Middlesbrough Town Hall (13), Leeds Polytechnic (14), Sheffield University (15), Southampton University (16), Coventry Warwick University (17), Edinburgh University (18), Glasgow Strathclyde University (19) and Birmingham Town Hall (21).

Sayer resets Palladium

LEO SAYER was forced to cancel his two shows at the London Palladium last Sunday, as he was suffering from acute laryngitis. The concerts have already been re-scheduled for next Wednesday (12) at 6.30 and 9pm, when existing tickets will be valid — or alternatively, cash refunds may be obtained. Sayer did not miss any other dates, and his tour resumed at Newcastle yesterday (Wednesday).

PAT TRAVERS

PAT TRAVERS BAND begin a major British tour this month, tied in with the October 17 release of their new Polydor album "Putting It Straight". It introduces their new line-up, with only two members remaining from the originally personnel — joining Travers (lead guitar and keyboards) and Pete Cowling (bass) are Clive Edwards (drums) and Michael Dyche (second lead guitar). The itinerary, climaxing in a major London Central Polytechnic (October 21), Northampton County Ground (22), Cromer West Runton Pavilion (28), St. Albans City Hall (29), Sheffield Top Rank (30), Plymouth Castaways (November 1), Preston Polytechnic (3), Newcastle Mayfair (4), Glasgow Queen Margaret Union (5), Nottingham Playhouse (6), Birmingham Town Hall (8), Salford University (11), Loughborough University (12), Redcar Coatham Bowl (13) and London Hammersmith Odeon (20).

STRAIGHT MUSIC PRESENTS
(BY ARRANGEMENT WITH PATRICK MALYNN)
B.B.KING
& HIS BAND
WITH GUESTS
SON SEALS BAND
HAMMERSMITH ODEON
QUEEN CAROLINE ST. W6
SAT/SUN – 8th/9th OCT. at 7·30
TICKETS £3·50, £3·00, £2·50, £2·00 (INC. VAT) ADVANCE THEATRE BOX OFFICE TEL: 748 4081
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE. TEL: 439 3371, PREMIER BOX OFFICE TEL: 240 2245
USUAL AGENTS OR ON NIGHT

STRAIGHT MUSIC PRESENTS
STIFF'S GREATEST STIFFS....LIVE....
ELVIS COSTELLO
NICK LOWE
WRECKLESS ERIC
IAN DURY
LARRY WALLIS
FAIRFIELD HALLS
PARK LANE, CROYDON (GEN. MANAGER MICHAEL TEARLE)
SUNDAY 16th OCTOBER at 7·30
TICKETS £2·50, £2·00, £1·50 (INC. VAT) AVAILABLE THEATRE BOX OFFICE, TEL. 688 9291, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., W.1, TEL. 439 3371, USUAL AGENTS OR ON NIGHT
TOP RANK SUITE BRIGHTON
WEST ST. BRIGHTON
WEDNESDAY 19th OCTOBER at 8·00 (LATE BAR)
TICKETS £1·70 (INC. VAT) ADVANCE TOP RANK SUITE BOX OFFICE TEL: BRIGHTON 25895 OR VIRGIN RECORDS, SOUND CONNECTION, FINE RECORDS, MEGA WATZ OR £1·90 (INC. VAT) ON NIGHT
BIRMINGHAM TOWN HALL
BIRMINGHAM B3 3DQ
TUESDAY 25th OCTOBER at 7·30
TICKETS £2·00, £1·50, £1·00 (INC. VAT) ADVANCE TOWN HALL BOX OFFICE, 10·00 A.M – 6·00 P.M , MON – SAT, TEL. 021 236392, OR ON NIGHT
TOP RANK SUITE CARDIFF
QUEEN ST. CARDIFF
WEDNESDAY 26th OCTOBER at 8·00 (LATE BAR)
TICKETS £1·70 (INC. VAT) ADVANCE TOP RANK SUITE BOX OFFICE TEL; CARDIFF 26538, SPILLERS, SOUND ADVICE: CARDIFF & NEWPORT, HOT ROCKS: NEWPORT, OR £1·90 (INC. VAT) ON NIGHT
LYCEUM
STRAND, W.C.2
FRIDAY 28th OCTOBER at 8·00
TICKETS £2·50, (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL. 836 3715, LONDON THEATRE BOOKINGS, TEL. 439 3371, PREMIER BOX OFFICE, TEL. 240 2245, EDWARDS & EDWARDS, TEL. 734 9761, OTHER AGENTS, OR £2·50 ON NIGHT

THIS MAN IS READY FOR THE MINCER

IAN DURY. IT'S TAKEN HIM FIVE YEARS IN AN ABATTOIR, AN ASYLUM AND A HOSPITAL TO DISCOVER IT TAKES LONGER TO GET UP NORTH THE SLOW WAY. GENIUS IS PAIN.

IAN DURY FIRST ALBUM **"NEW BOOTS AND PANTIES!!"**

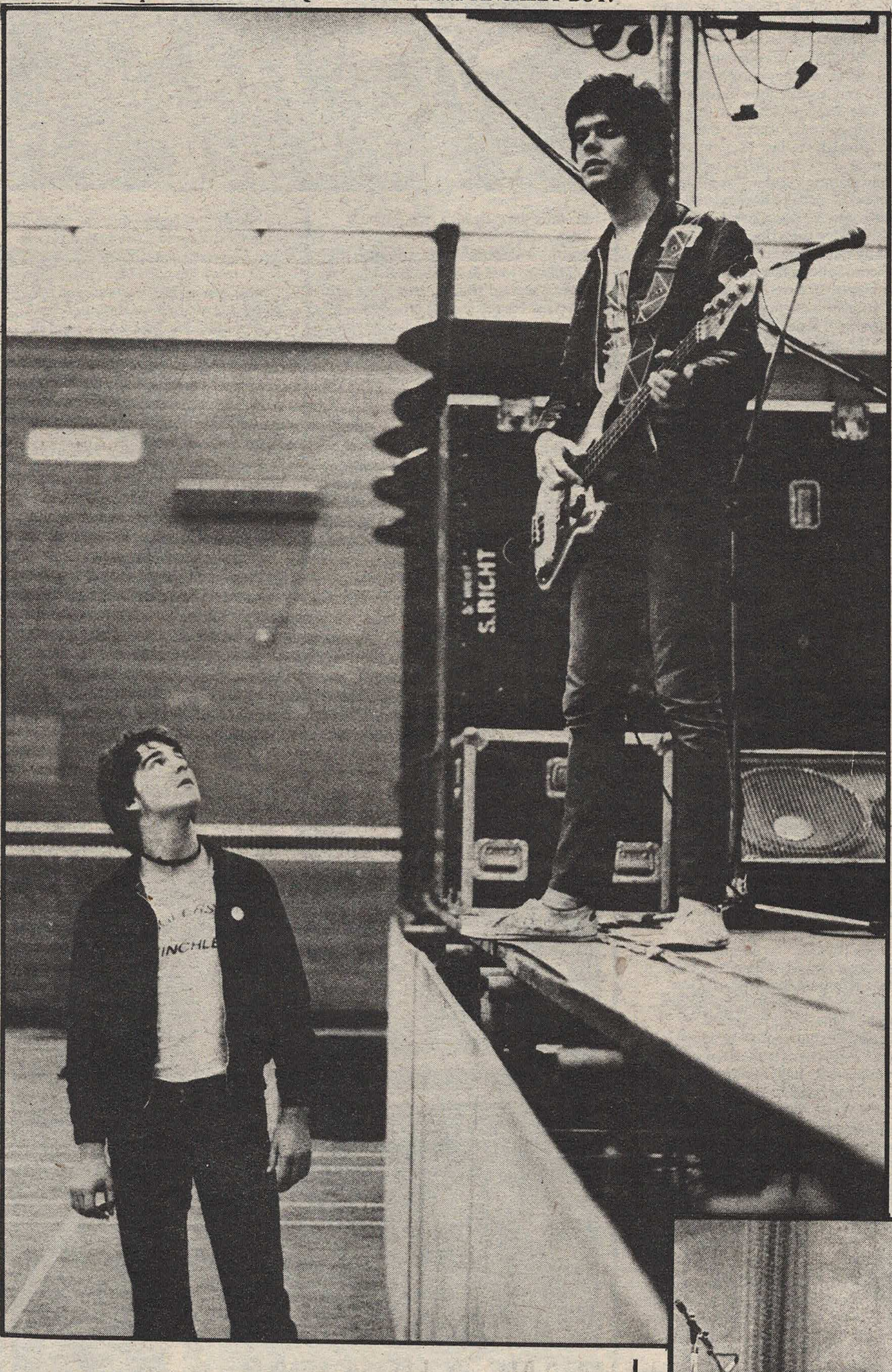
Seez 4!!
STIFF RECORDS
32 Alexander Street London W2
Where money makes money

LOCKER ROOM SEXUALITY AND SIX FIGURE REBELS

By TONY PARSONS
Pix. PENNIE SMITH

*Whither now the New Wave — or, at least, **THE STRANGLERS'** part of it? Seems like the Macho Mob rules, and women become Nubiles, and all is not well with The Revolution*

Someone to look up to . . . JEAN JACQUES BURNEL and FINCHLEY BOY.



VICTIMS OF social disease have never had it so good. High Finance Capitalism and Orthodox Rebel Rockers sign six-figure contracts until ambidextrous writer's cramp sets in; punk-polemics grab lucrative F. Street front-pages amidst perennial can't - tell - the - girls - from - the - boys Shock Horror Outrage controversy; compulsive-purchase commercially viable vinyl sells in Silver / Gold / Platinum quantities . . . irresistibly catchy instant street-culture (by Nescafe) and, in 1977, last year's outlaws are this year's veritable inlaws.

And — Quirk Of Almighty Karma! — The Stranglers are the first name washed up on the good ol' polluted *Wave Nouveaux* to get the music business/industry positively DROOLING all over their expense accounts in mute molten awe at the band's first two albums going double-barrel precious metal, a string of hit singles backed up by ostensibly satirical appearances on *TOTP*, and — at this very moment! — a mammoth 36-date box - office - smash - sell - out - pack - 'em - in - to - the - rafters Tour Of The U.K.

Yeah, the Black Sheep turned out to be the Golden Boys, and if their university backgrounds, tabs of Purple Haze and facial hair meant they were decidedly unpeachy-keen to the Orthodox Punk-Rockers in the seminal flowering of our aural-apocalypse, then the reactions they provoke in the worshipping *lumpenproletariat* and their hordes of critics *these* days would seem to indicate that The Stranglers are well on the route to becoming the '70s equivalent to The Rolling Stones . . . as wantonly offensive, as grossly immoral, as *that*, as universally idolised, as outrageously successful, as affluent and Establishment as *that*.

"We're up there singing 'No More Heroes' and in front of us are thousands of kids going crazy," Hugh Cornwell muses thoughtfully. "It's almost as if we're perpetuating the very myth we set out to destroy. . ."

As a Trotskyist, Hugh, you should remember that today's revolutionaries are tomorrow's bureaucrats. The adoring hordes who come to see you should remember that teen-idols got feelings, too. Though nothing will keep us together, we could be heroes, just for one day.

Cultural Revolution comes from a hand with a gun, not a plectrum. Do you want me to get your name plus one on the guest-list of the next riot, baybee? The honeymoon's over, the N.W. naive euphoria of 1976 has subsided enough for everyone to turn on the light, straighten the hem of their plastic bin-liner and work up the bottle for imperative re-evaluation judgements.

Ah, spit it out, Parsons — WHERE DID WE GO WRONG??? Well, The Music should have been for the Revolution, but it worked out the other way round. Like, Che Guevara never had a Press Officer.

And The Stranglers just became the first band coming out of the notoriety of NW/PR folk-music to attain Solid Gold Status.

If they could see me now! That little gang of mine! They would probably break me legs...

THE MACHISMO cross-over factor: the Corn Exchange resembles a giant air-hanger and is located smack-dab centre in the musical backwater of prolonged further education — Cambridge. Tonight's Friday, man, and the town's usual atmosphere of oh-so-civilised academic oppression is temporarily relieved as both the weekend and The Stranglers' gargantuan asault on the English Towns starts, how you say, HERE.

Crushed tighter than the North Bank in a sauna bath and emanating sweat-drenched stench, the children of the wealthy with no heritage of violence are finding their mandatory poses of contrived belligerence a severe strain, and eye the urban malevolence of The Stranglers' private army, the Finchley Boys, with awe, envy and fear.

"In 1977 rock has become very much a gladiatorial sport," Jean-Jacques Burnel asserts to me with a proud smile prior to the gig.

Almost Nietzschean, I murmur, casually slipping out of my usual role as Primitive Genius for a reference to the German philosopher who originated the idea of The Superman, a being capable of human perfection through ultra-violent self-assertion and being totally above the accepted morality of lesser mortals.

The kids love it, of course. The Stranglers are the perfect band for manly reassurance to the nightmare of adolescent insecurity.

Someday I'm gonna smash your face! Bring on The Nubiles! What a piece of meat! Why did you lay me? Had no real need for chicks! Why don't you all go get screwed? Blue jeans and leather, her heels are high! She's just trying to impress us! Sharp teeth, deep breath, lots of diseases! I gave it to a thousand girls, I can see their astonished eyes! No love in a thousand girls! I'm with my friend Bud having a good time! Straighten out!

Irresistable, right! A fraternity — a brotherhood! — stressing *THE MANLY VIRTUES*, quite naturally appealing equally to Heavy Metal in denim and long-hair, safety pin fledgling punks, sporting crews of team-game enthusiasts *plus* the masses of Pop Kids who, when the 70s started last year, were alienated by the more fashion-conscious, London-orientated urban guerillas but are too fascinated by this new, uh, *movement* to dismiss it altogether, those who were curious but not converted, they all discovered The Stranglers, millions of 'em, all thanks to The Macho Cross-Over!

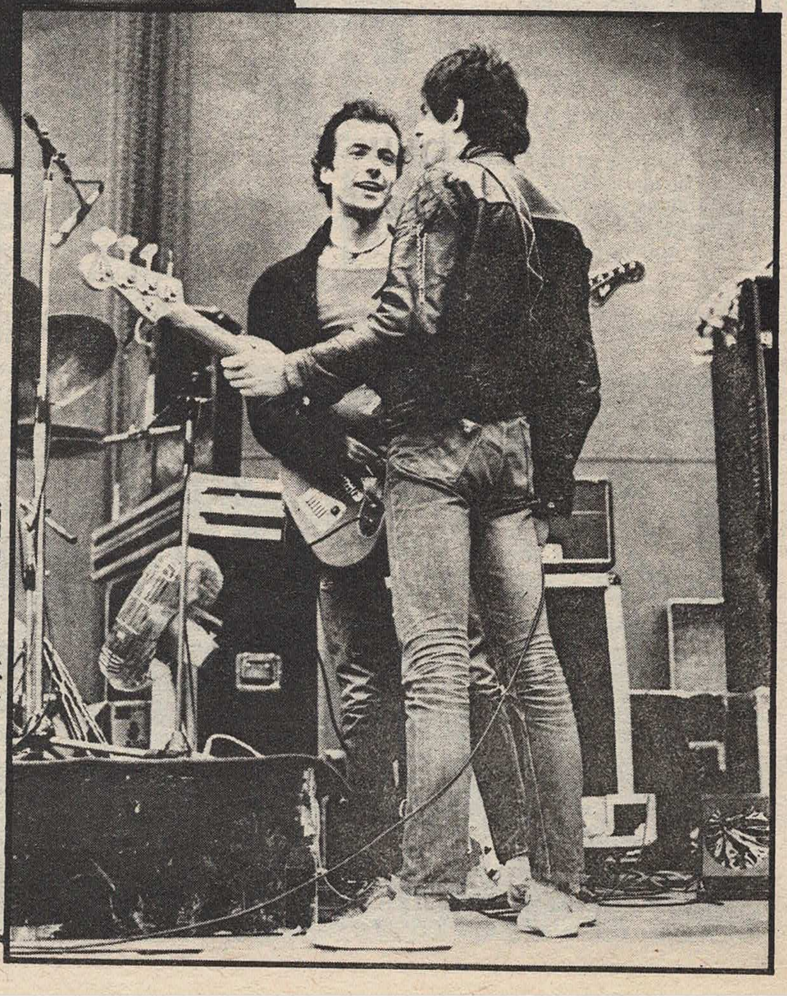
To Know Them Is To Love Them ... hey, you, whatcha gonna do now I'm back with the boys again? Locker-room misogyny secure in its non-droop erection for so long as Boys' Club Rule Number One remains securely locked inside its closet-case. REPEAT AFTER ME: IF MALE IS PROMISCUOUS HE IS TO BE HELD IN HIGH ESTEEM — IF FEMALE IS LIKEWISE SHE IS TO BE — AT LEAST — USED AS A SHOE CLEANER AND — AT BEST — MURDERED AFTER THE ACT OF RAPE. Yeah, I'm alright and unthreatened with the boys.

Of course, it's all about as progressive as burning witches and the widespread success is indisputable proof (if you *still* needed it) that large numbers of this nation's youth are as reactionary, repressed and retrogressive as their parents.

"The trouble with women," comments Jean-Jacques, "is that their bodies decline so quickly . . . by the time they're 40 they're soft and flabby, whereas you see handsome men at 40."

THE LOVELY Pennie Smith is the only member of the female gender in the pre-gig locker-room. The Stranglers go on stage in jeans and leather jacket over tee-shirt street-chic clothes, so the Zen Calm ace photographer don't

■ *Continues over page*



HUGH CORNWELL (left) and BURNEL.

The Stranglers

■ From previous page

have to look the other way when they change.

The Finchley Boys hang out with the band and I sit with Pennie in a corner. As I'm doing this one of the Finchley Boys — who have been regarding me with much suspicion because I'm from the *eNeMeEy* — expresses his hostility by squirting a water pistol at me.

We exchange a stream of expletives and the Finchley Boys immediately form their ranks for a who - you - screwing - John! stare down. Butch creature that I am, I don't flinch an inch, not even when one of them throws an empty fag packet at me.

You got me trembling in me D.M.'s I sneer urbanely. It throws them for a second, and then they laugh contemptuously and discuss a suitable chastisement while I gaze into the wall-mirror and contemplate how much I am going to miss my boyish good-looks . . .

"You take them the wrong way',, Jean-Jacques tells me with a sympathetic smile. "They're more like you than *we* are. The Finchley Boys come out of the same background as *you,* you should talk to them."

JJ tells me about a kid who came up to him recently and, after telling him how much he loved The Stranglers, spat in his face.

"That was great," JJ smiles happily.

But he wouldn't have done that a year ago . . .

JJ's thoughtful. "Maybe not," he concedes. "But *you've* changed a lot since you wrote your book *The Kids,* you move in different circles now, you're not like that anymore . . . the Finchley Boys help us keep our feet on the ground."

The lads themselves group around me and tell me that I've got to pass their "Initiation Test". I say that I don't have to pass anybody's tests. They stubbornly insist I've got to go through this ritual, presumably to prove that I'm a *man.*

MANHOOD: (noun) State of being a man; manliness, courage; the men of a country.

And what a state to be in if you've got to prove it with tests, rites and rituals . . . ain't the manner in which you live your life sufficient? Doesn't such contrived masochism as an Initiation Ceremony smack of an almost desperate need for virility reassurance? I decline the Finchley Boys' offer. They look at each other and back at me. They're about 19, dress in the functional threads of football terrace veterans and carry themselves in the manner you would expect — a malevolent cockiness in their youth, a quite justified confidence in their capacity for violence, and the repulsive/terrifying gang mentality that's as sickening and one-sided as a pack of hounds running their prey to the ground, the selective intimidation of the play-ground rat-pack, Jew-baiting, Nigger-hunting, Paki-bashing . . .

Luckily, chronic terror is easier to live with when tempered with contempt.

Ah, mamma, can this really be the end? Listen, God, I'll do a deal.

Somebody up there evidently loves me because RIGHT NOW is time for curtains up and light the lights for the first gig of the tour. Thanks, Lord, ain't nothing to hit but the heights.

JUST LIKE gonorrhoea, The Stranglers' music is way too catchy for anyone to be certain they will not fall under its lethal spell. A contagious celebration of the cess-pit employing as chief hook the hypnotic, sinister, swelling organ of Dave Greenfield, his addictive tool discharging a bewitching mucus of Hallucinogenic Fairground Paranoia.

Greenfield stands like a Chinese Mandarin who quit his job for Leary. Meat-and-spuds powerhouse drumming chores worthy of John Bonham are taken care of by the bearded biker bulk of Jet Black, relentless and workmanlike with less than zero flash content; you remember he was once a qualified carpenter, and he entered the music business after he had built up from scratch his own ice-cream business.

It was Jet's ice-cream van that the boys once used for transport from gig to gig, and it's certainly indisputable that The Stranglers have truly grafted for their current success, never off the road through the last 18 months and gleaning support from the masses by simply playing regularly at places most bands didn't know existed . . . A grass-roots Working Band who were rewarded for their dedication to the road by their rodent-breeding hardcore followers gobbling up their first album "Rattus Norvegicus IV", like voracious vermin devouring a mountain of Kraft Cheese Spread.

As the majority of people earning their rent money in the record industy see more of BBC television than they do of live rock music, everyone was caught with their bondage strides down around their ankles and pissing blithely into the wind of change.

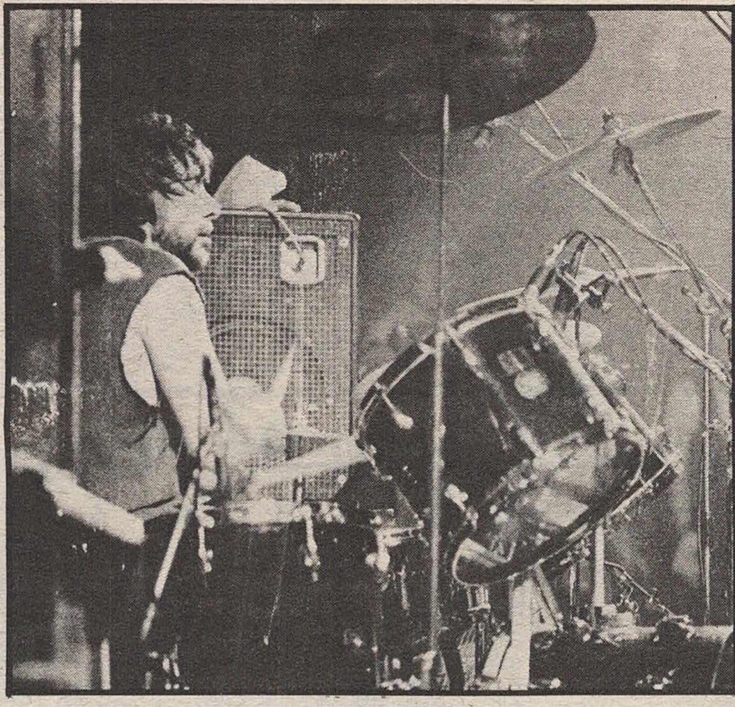
Boy, were their faces ever red!

Understandably, the attention of both the media-merchants and the pop-kids themselves has been for the most part focussed on the two front-men with plectrums in their hands and a Quality Gimmick Selling-Point that has only been surpassed for sheer commercial potential by The Beatles (and the Fab Farts only edge into top position because they appealed to grown-ups as well as us pop-kids):

Advanced Intellectual Credentials and Babylon Street Savvy, the two roles totally interchangeable between the double-striking power of Cornwell (twanging guitar riffing) and Burnel (voluble bass throbbing), a pretty tough combination of Campus Literate and Comprehensive Lout, educated and frustrated, cynical and savage, verbose on the Russian Revolution and Rioting Regeres (a rapidly growing Swedish political party described as a cross between the NF and the Hell's Angels who recently trashed The Stranglers' road-crew and £3,000 worth of the bands' equipement), and — The Stranglers Notorious Ambivalence Number One, their confused sexuality/sexual confusion which apparently strikes a chord in a phenomenally high number of, uh, *rock 'n' roll hearts.*

New Wave *cognoscenti* vogue-combos league aside, (you can put it on the floor, that's fine) the major critics of The Stranglers have been those who feel that there's no love in a thousand girls and doing alright with the boys is a cause for concern.

PRE-WRAPPED misogyny is much loved by girls, too; the ones who desire a libide that's pushing the exploration of sexual cruelty to the very limit of human pain/pleasure endurance. But here its strictly third-hand thrills, voyeuristic and vicarious. Although the reception is most rapturous, and by the end of the set the stage is packed with ecstatic dancing kids, the entity is such contrived, clever, common-denominator grossness that it's closer to C & A than S & M.



JET BACK

The second album, "No More Heroes", is the logical progession of the first, with more blood-stained pubic hair. It's performed with stunningly calculated miasma and although it takes no risks whatsoever and there's less that you'd want to whistle while you're shaving your legs — it's such a brilliant example of mass production product that in all probability it will still be showing on the album charts this time next year . . . Because The Stranglers kind of rock music has replaced wars and football fields as the answer to macho sexual liberation.

"Women like to be dominated," Cornwall once pointed out to me. "I think that subservient women are pitiful . . ." he added. Somewhere Ernest Hemingway is smiling.

THE LOCKER-ROOM apres-gig; The Stranglers are a band who do their best to keep prices down, who are against record business receptions and related liggerama, who want to be with *real people* . . . and who are going to be the most idolised heroes in rock/pop culture ("It *is* pop-music," JJ concedes as they wheel in the nubiles), the biggest mirror-image the industry has seen since David Bowie and Donny Osmond.

No more heroes? Does that mean you're gonna pass on the royalty cheques and mass adulation, fellas?

Ain't nobody gonna kick sand in JJ's *visage* no more . . .

"I used to get beat up everyday at school in Guildford," he remembers with the faintest hint of oft-avenged bitterness. "Because I'm French; both my parents are French but I was born in Notting Hill Gate. So, because I was *different,* because I was *French,* I couldn't make friends. I found it very hard to make friends and I was always getting beaten up. So by the time I was 17 I was a *Nazi."*

Wilhelm Reich wrote in his prophetic *The Mass Psychology Of Fascism* in 1933: *"Fascism is the collective expression of average human beings whose primary biological needs have been ruthlessly crushed by an authoritarian and sexually inhibited society. Any form of organised mysticism feeds on the longing of the masses and we must be forced to realise its potential destructiveness . . ."*

JJ never got to invade Poland. When the school authorities discovered the homegrown self-appointed Master Race dreaming visions of swastikas in the public school prep-room, Burnel and three fellow Nazis got kicked out.

DAVE GREENFIELD

"That's when I lost interest in all that bullshit and took up karate, I've got a brown belt now . . . I was 17 and very resentful and no-one was ever going to push me around again."

The same year, while at university JJ joined a gang of surrogate Hell's Angels. He's owned a muscle-power bike ever since, and the next night at Bracknell 50 GENUINE USA-recognised Hell's Angels from Holland and England who are personal friends of The Stranglers, are due to turn up at the gig. JJ admires them a great deal.

"They dress filthy, but their bikes *gleam,* their bikes are spotless . . . and their women look even fiercer than they do!" he enthuses. "The Angels we met from Holland live in their own exclusive community in Amsterdam and they don't have to worry about working for a living because all their women ARE ON THE GAME! They're able to devote all their time to their bikes. It's great," JJ says wistfully. "They've created a totally new society . . ."

How wonderful, man.

THE BLONDE nubile is flirtatiously cute, puppy-fat voluptuous and too much mascara, a middle-class Cambridge coquette loving every second of JJ's *Disque Bleu* charm, switching from *anglais* to *francais* and back again with impressive ease, a pulling talent magnetic to all nubiles who want their man to be a combination of Bruce Lee, Marlon Brando and Sacha Distel.

"Everyone should be multi-national," JJ testifies. "I have both British and French passports."

"Oooooh, I didn't know you were French! I'd love to, I really would, but my parents would worry where I was if I didn't come home . . ."

Win a few, lose a few, huh, JJ?

"All the girls who come to see us are dogs but shit-bands are always walking around with incredible nubiles . . ."

Yeah, but that's because it's usually their steady date, their girlfriend, the only one they got . . . maybe they're in a better position to devote themselves to a lasting relationship than you are . . .

"Yeah, your bargaining power goes up when you're successful," JJ nods, and Pennie Smith sighs.

The Finchley Boys are now much more friendly towards me and we discuss their devotion to The Stranglers and the Stretford End, their need for individual obscurity, and accusations that they wear swastikas.

"That just ain't true. The photograph you're talking about is from The Damned gig at Eater's school, and the geezer who had one on his face only done it that once. We ain't fuckin' Nazis and we don't wear swastikas."

One of the FBs engages in passionate debate with JJ when he denies that The Stranglers are either punks or proles.

"I'm not from a working-class background and won't pretend I am," says JJ.

"But you've done a lot of dossing! I know you ain't punks, John, but . . . they always mention your name *with* the Pistols an' that, don't they?"

"Everyone inventing proletariat backgrounds," Cornwell says grimly.

Cornwell's 28 now. Born in North London's Kentish Town, he went from Highgate Grammar School to read chemistry at Bristol University and from there to explore pharmaceuticals under the guise of 'research' and play in bands with Yankees on the run from their country's compulsory carnage in Vietnam.

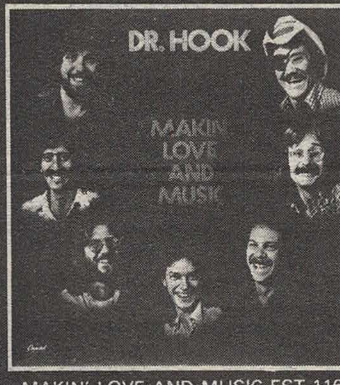
■ Continues page 61

THE NEW SINGLE FROM
JONATHAN RICHMAN & THE MODERN LOVERS
Egyptian Reggae
LIFTED FROM
ROCK 'N' ROLL WITH THE MODERN LOVERS
THEIR FAB, BIG, BLACK ROUND ONE – BSERK 9/CASSETTE BSERC 9
Beserkley "Home of the Hits" BZZ2
". . a sizzling blast of Cairo steamheat that shakes like an epileptic camel with sand up its nose." A Critic

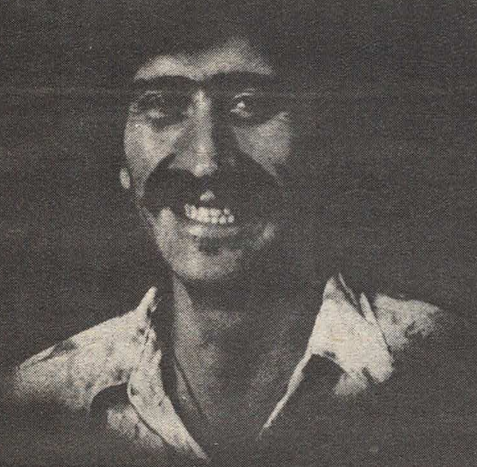
DR. HOOK

MAKIN' LOVE AND MUSIC ALL OVER THE UK

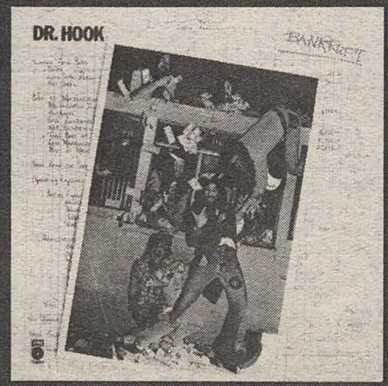
NEW ALBUM



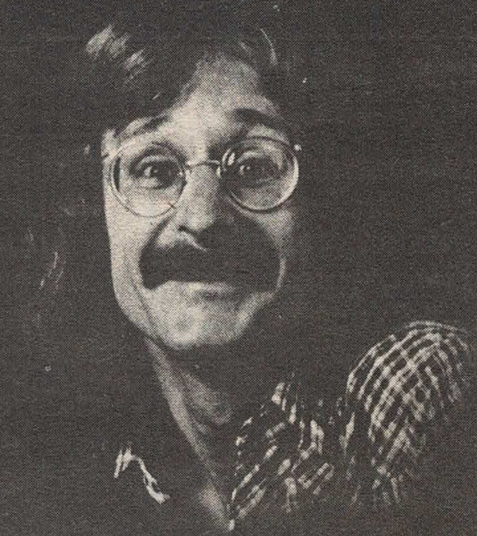
MAKIN' LOVE AND MUSIC EST 11632



A LITTLE BIT MORE EST 23795



BANKRUPT EST 11397



available on tape

ON TOUR

Thurs.	Oct 6	**MANCHESTER,**	Bellevue
Sat.	Oct 8	**LIVERPOOL,**	Empire
Sun.	Oct 9	**GLASGOW,**	Apollo
Mon.	Oct 10	**NEWCASTLE,**	City Hall
Tues.	Oct 11	**STAFFORD,**	Bingley Hall
Wed.	Oct 12	**CARDIFF,**	Sophia Gdns
Fri.	Oct 14	**LONDON,**	Rainbow
Sat.	Oct 15	**LONDON,**	Rainbow
Sun.	Oct 16	**LONDON,**	Rainbow
Tues.	Oct 18	**BRIGHTON,**	New Centre

NEW ALBUM INCLUDES SINGLE SLEEPIN' LATE
CL15943

Capitol

A unique meeting
of two
master musicians
PETE TOWNSHEND
& RONNIE LANE
with some special guests
ERIC CLAPTON
BENNY GALLAGHER
GRAHAM LYLE
CHARLIE WATTS
PETER HOPE EVANS
JOHN ENTWISTLE
BOZ BURRELL

ALBUM polydor CASSETTE

Pics: GUS STEWART

IGGY POP GOES TOO FAR THIS TIME . . .

SEE PAGE 19

THRILLS

WHAT'S UP, DOC?

COLUMBIA
R & B with DR. FEELGOOD
R & B with DR. FEELGOOD
R & B with DR. FEELGOOD
R & B with DR. FEELGOOD
R & B with DR. FEELGOOD
R & B with DR. FEELGOOD
R & B with DR. FEELGOOD
R & B with DR. FEELGOOD
R & B with DR. FEELGOOD
R & B with DR. FEELGOOD
mono
OKeh

MUCHO CONFUSION at London's 100 Club last week when the management announced boldly that Tuesday night's guest was Dr. Feelgood (pictured above), No, despite his new jacket, Lee Brilleaux hasn't changed that much. This was, if not the real, then certainly the ***original*** *Dr. Feelgood — a 70-year-old jovial bluesman whose real name is Willie Perryman and whose only connection with a bunch of rockers from Canvey is that* ***they*** *adopted one of* ***his*** *monikers. Perryman — who's also known as Piano Red and is most famous for his classic R&B composition "Got The Right String Baby But The Wrong Yo-Yo" gave an endearing performance and talked to Thrills for next week's NME. Meanwhile in this week's Thrills, just to confuse, an interview with the other Dr. Feelgood and their erstwhile guitarist Wilko Johnson (see page 15).*

Pic: VALERIE WILMER

THRILLS

WE HERE AT NME ARE WORRIED ABOUT STIFF!

A MERE 12 months after its inception, the future of Stiff Records, the pioneer New Wave label, looks far from rosy.

Stiff co-founder Jake Riviera has quit the company, apparently taking with him its two leading lights, Nick Lowe and Elvis Costello, while another of the label's major acts, The Damned, is in disarray following the departure of drummer Rat Scabies.

Riviera, generally regarded as both the creative and the hustling force within the company, has dissolved the partnership he held with Dave Robinson in both Stiff and Advancedale Artistes Representatives, the management company that handled many of the acts on the label.

The one-time manager of Chilli Willi and the Red Hot Peppers, Riviera (real name Andrew Jakeman) declined to comment when *Thrills* spoke to him on Monday.

"Under the terms of my parting with Stiff, I'm not allowed to say anything about the details of the split for two weeks."

It is understood, however, that Riviera had become increasingly disillusioned with the day-to-day administrative hassles of running a record company. "It was doing his head in," commented Stiff general manager Paul Conroy.

Stiff themselves seem uncertain as to whether or not Lowe and Costello are remaining on the label. Conroy said he thought it was likely. On being informed that Riviera was known to have been having discussions with CBS Records, he suggested that a U.S. deal was obviously being arranged for Stiff's hot properties; Riviera, however, guardedly hinted that he was seeking both U.S. and British deals for his clients.

Dave Domleo, a director of Island Records, the company which distributes Stiff products, commented: "Who Stiff have on their label is up to them. We don't have any authority over who they sign. Logically though, it would seem a better working situation if they retained the contracts of Lowe and Costello."

Additionally, he described Riviera as "an explosive character."

Riviera's erstwhile partner, Dave Robinson, is in America with Graham Parker and the Rumour (one of the acts signed to Advancedale for management) and couldn't be reached for comment; Riviera claimed that, although his actions had been like a bolt from the blue, the pair were still on amicable terms.

However Robinson will return to an abundance of problems. Under the terms of the contracts drawn up between Advancedale and their artists, the acts were signed to Robinson and Riviera on the understanding that if either partner quit, the deals would have to be re-negotiated. The acts thus affected are Parker, The Rumour and Clover (all of whom are signed to Phonogram), Costello, Lowe and The Damned.

IT'S AN OPEN secret that all has not been hunky dory with The Damned for some time; there has been friction between the Rat Scabies/Captain Sensible axis and Brian James; the former were known to be unhappy about the recruitment of a new guitarist, Lu, at James' insistence.

Other problems stem from the band's U.S. trip at the beginning of the year. Not only did they become physically and mentally exhausted, but they also failed to secure a U.S. recording deal.

This was followed by a lengthy British tour, which attracted only minimal interest in the press and succeeded in further exhausting the band.

(However while there had been a growing body of opinion that The Damned were virtually finished, only last week those who had heard the tapes of their new Nick Mason-produced album were saying that the new material was exceptionally strong.)

Last week the band left Britain for the start of a European tour. The first French dates were riddled with problems (see News, page 3) and another in Switzerland was cancelled; at this point Scabies is reported to have returned to his hotel room allegedly to indulge in every rock 'n' roll star's anti-depression activity — smashing up the hotel room. The hapless drummer, however, was apprehended by hotel flunkies who, instead of merely making out a bill for the damage, proceeded to beat him up.

Scabies is then said to have downed half a bottle of brandy and sunk into an even heavier mood of depression. He then announced that he had left the band, and flew back to London.

CHRIS SALEWICZ

THRILLS

WHERE NOW RATTUS? SEE OVER PAGE . . .

BRISTOL BURNS AS NOLAN GOES

JERRY NOLAN heads for the exit. Will Rat Scabies replace him?

SEX PISTOLS drummer Paul Cook stood in as a last minute replacement with The Heartbreakers on Saturday, after former New York Doll Jerry Nolan quit the band 24 hours before the first gig of their British tour.

Already thus embattled, The Heartbreakers ran into further trouble on Saturday when Bristol Polytechnic, the opening night venue, was stormed by a posse of football supporters.

Rumours of rhythm section upheavals were already circulating last week before Nolan announced his departure at 4 o'clock Friday afternoon. The Heartbreakers promptly paid a call on Paul Cook, who agreed to come down to Bristol with the band. He also took Pistols guitarist Steve Jones with him. (For full review of the event, see *On The Town.*)

Johnny Thunders confesses himself mystified as to why Nolan left the band. "Why? Good question," he says. "I haven't talked to him. He said he would do the gig."

As it turned out he didn't, and Cook was only too happy to stand in. Cook won't, however, be on any more Thunders dates. Fortunately the next gig isn't till Thursday this week — by which time Thunders intends to have a new drummer enlisted.

Rats Scabies, who quit The Damned on Saturday (see preceding report), is first on his list. On Monday, according to Thunders, Scabies was due to audition for The Heartbreakers. Apparently he has played with Thunders before.

In all events, The H'Breakers insist that no gigs will be blown out because of drummer problems.

It is not known what Jerry Nolan intends to do now, though he *was* apparently hanging out in New York with fellow ex-Doll Sylvain Sylvain's new band, The Criminals.

Comments Heartbreakers manager Leee Black Childers icily: "I'm not smiling."

Nolan's relations with the band had been poor for some time. There were both musical disagreements — Nolan wanting to keep the whole show fast — and personal differences. Nolan was living out in Pinner while the others shared a flat in Chelsea.

Even without the latter's departure, The Heartbreakers' tour got off to a pretty stormy start.

The Polytechnic gig was a sell-out, and consequently a few people were left outside — including about 30 local football fans. They proceeded to try to smash their way into the gig, knocking over tables, breaking chairs. storming the bar, knocking unconscious the gig promoter Steve Sherratt, and generally creating mayhem.

They were finally driven off when the Poly stewards set alarm bells ringing by throwing open the fire doors.

However, the riot did not stop there. The mob wound its marauding way to Bristol's Granary Club, where Clayson And The Argonauts were playing. In order to keep them out, the club barred its doors and called the police — but not before a few hooligans had slipped inside. There they joined what sounds like a pretty weird audience anyway, and scuffles broke out on the dance floor.

Highlight of the night came when one guy stripped during Clayson's set, and, much to the band's apparent discomfort, spent the last half of the gig standing naked on the stage.

PHIL McNEILL
DAVID HOUSHAM

THRILLS

TOO OLD TO POSE

THE TABLE, frustrated at record company inertia, have servered their ties with Virgin Records. They are now awaiting for final confirmation from Virgin that their contract is through.

"We have no hard feelings for Virgin," said Table guitarist Tony Barnes. Virgin, with an eye to commercial prospects, wanted the band to follow up their "Do The Standing Still" sleeper with something in a similar vein, Barnes claims. The Table, however, were not interested in pursuing the punk direction of that record.

Partly as a consequence of this, lead guitarist Mick O'Connor has quit The Table. O'Connor never quite fitted in with the rest of the band's musical aspirations, anyway. The Table will remain a three-piece — "a lot more raw and lot less musical," says Barnes. "Mick will succeed, but not with us."

Meanwhile Tony Barnes awaits the London premiere of an animated film he made in 1976, called *A Chien And A Loo.* It's booked into the London Film Festival at the NFT in November. "It means I get a certificate to stick up there next to the one that says how far I can swim," Barnes commented.

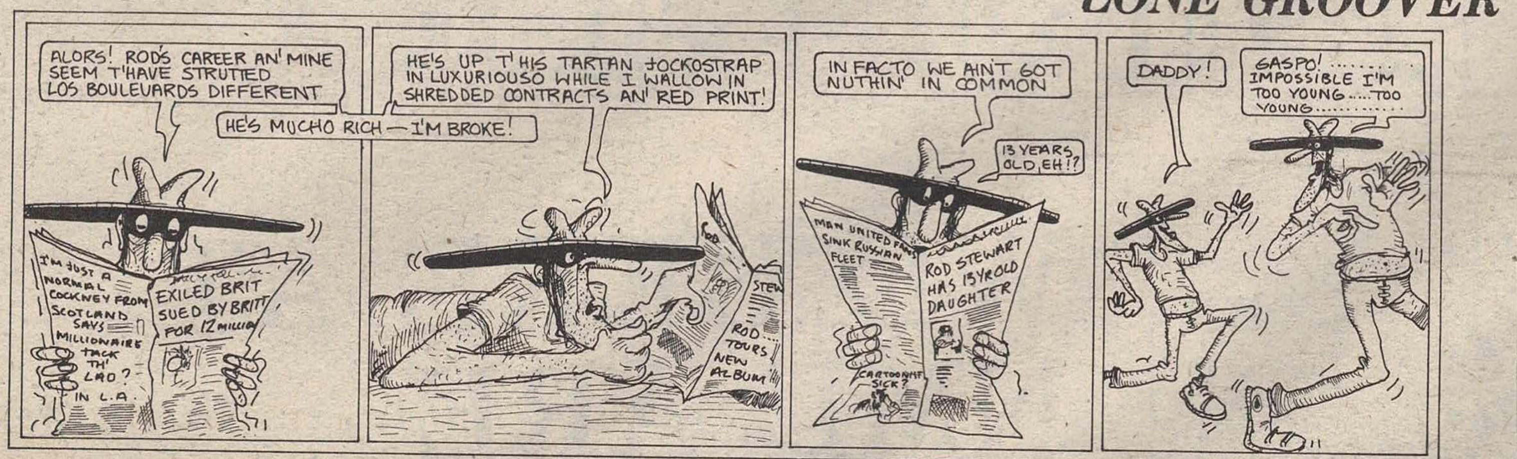
Barnes' final word on Virgin? "We seem to have been trumped by XTC, because they can pose for photographs and we can't, we're too old. They're a more commercially acceptable weird punk band than us."

One of The Table's new songs is a shopping list set to music. Nothing commercially unacceptable about that, John!

PHIL McNEILL

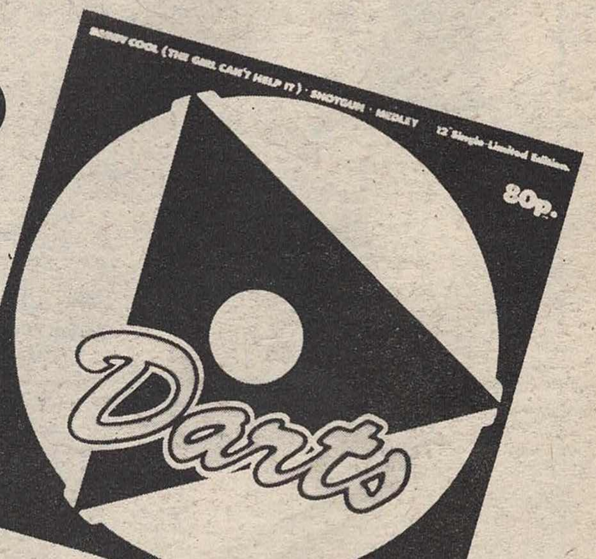
THRILLS

BENYON — LONE GROOVER


ALORS! ROD'S CAREER AN' MINE SEEM T'HAVE STRUTTED LOS BOULEVARDS DIFFERENT
HE'S MUCHO RICH — I'M BROKE!
I'M JUST A NORMAL COCKNEY FROM SCOTLAND SAYS MILLIONAIRE TACK TH' LAD? IN L.A.
EXILED BRIT SUED BY BRITT FOR 12 MILLION
HE'S UP T'HIS TARTAN JOCKOSTRAP IN LUXURIOUSO WHILE I WALLOW IN SHREDDED CONTRACTS AN' RED PRINT!
ROD TOURS NEW ALBUM
STEW
IN FACTO WE AIN'T GOT NUTHIN' IN COMMON
13 YEARS OLD, EH!?
MAN UNITED FANS SINK RUSSIAN FLEET
ROD STEWART HAS 13YR OLD DAUGHTER
CARTOONIST SICK?
DADDY!
GASPO! .... IMPOSSIBLE I'M TOO YOUNG.....TOO YOUNG..........

Catch DARTS

...WITH THEIR FIRST 12" SINGLE
DADDY COOL (THE GIRL CAN'T HELP IT)
b/w SHOT GUN · MEDLEY


DADDY COOL (THE GIRL CAN'T HELP IT) · SHOTGUN · MEDLEY 12" Single Limited Edition
80p.
Darts

CATCH DARTS ON TOUR

OCTOBER:
Sat 1 Sheffield Polytechnic
Mon 3 North East London Polytechnic
Tue 4 Manchester University Students Union
Thu 6 London Hospital School of Physiotherapy Social Society
Fri 7 Kings' College Students Union - Strand
Sat 8 L S E Students Union
Mon 10 Middlesex Hospital
Wed 12 Keele University Students Union – Newcastle – Staffs.
Thu 13 Mr Georges Club – Coventry
Fri 14 Westminster College Students Union – Oxford
Sat 15 Thames Polytechnic
Fri 21 Newcastle Poly Students Union - Newcastle upon Tyne
Sat 22 C. F. Mott College Students Union - Prescot – Lancs.
Sun 23 Grey Topper Club – Jackdale, Nr. Eastwood, Notts.
Fri 28 Seale Hayne Agricultural College Student Union – Newton Abbot – Devon
Sat 29 RAF Brandy – Nr. Haverford West – Dyffed – South Wales

NOVEMBER:
Thu 3 Huddersfield Poly – Huddersfield
Fri 4 University of Aston in Birmingham - Student Union
Sat 5 Erics – Liverpool – 9 Mathen Street - Liverpool 2
Sun 6 Erics – Liverpool – 9 Mathen Street - Liverpool 2
Wed 9 Wolverhampton Poly
Fri 11 S.R.C. Aberdeen University - Aberdeen
Sun 13 Apollo – Satalite Rooms Glasgow
Mon 14 Tiffanies - Edinburgh
Tue 15 Fushion - Aberdeen
Wed 16 Kinema - Dunfermline
Fri 18 Hamilton College of Education Students Union - Hamilton
Fri 25 Endsleigh College - Hull College Education - Students Union – Hull
Sat 26 Bishop Lonsdale College – Derby
Tue 29 St. Albans City Hall – St. Albans
Wed 30 Brunnel University Students Union – Uxbridge

DECEMBER:
Fri 2 City of Coventry College of Education Student Union – Coventry
Sat 3 Manchester Poly Students Union - Manchester
Mon 5 Middlesex Poly
Fri 9 Birmingham University – Edgbaston – Birmingham
Sat 10 Brighton Poly Students Union - Brighton
Tue 13 Teeside Poly Students Union - Teeside
Thu 15 Essex University Students Union – Colchester
Fri 16 Alsager College Students Union – Alsager - Cheshire
Sat 17 Bolton Institute of Technology Students Union – Bolton

12"
LIMITED
EDITION
10,000 ONLY

80p. r.r.p.

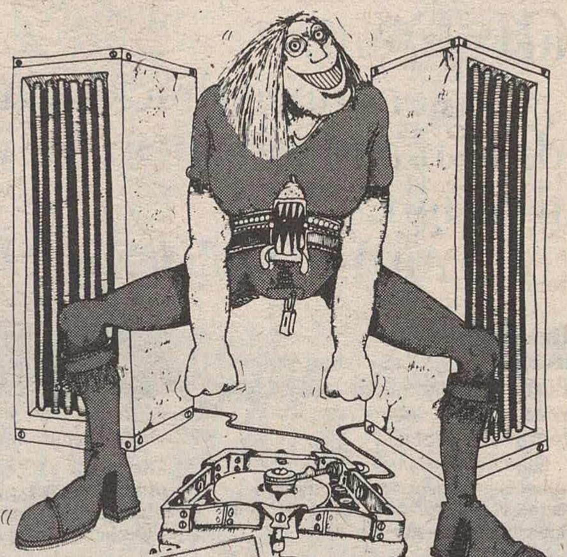
TOUR ARRANGED BY
TOWER BELL LTD
TEL 01 749 6702 3

12 MAG 100

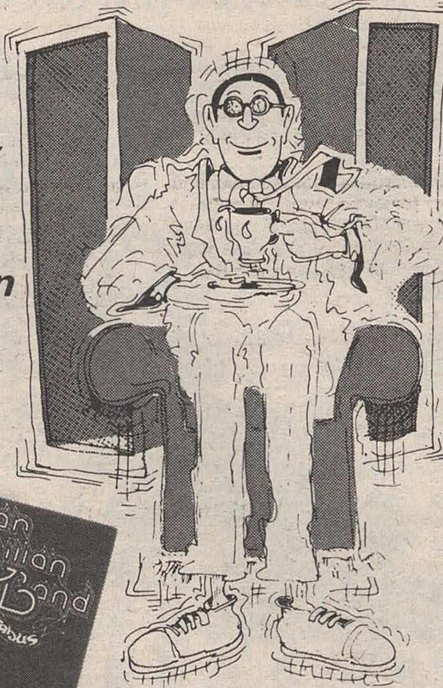
"You can't please all the people all the time or, in the words of the great Sly Stone,

Different strokes for different folks..."

So why are we bothering with this ad? Well, most of you are going to think that at least one of these albums is real sharp. The proverbial pick-to-click. We agree with you, too. That's why we've put them together because these albums are fine examples of creative music, performed with flair, excitement and conviction.



The Ian Gillan Band's "Scarabus" elpee, for instance, continues that driving, eclectic hard-rock style which distinguishes their live performances. Just listen to "Twin Exhausted" or "Slags to Bitches" you'll see what we mean.



IAN GILLAN BAND
SCARABUS
ILPS 9511

P.S. You can catch Ian on the following days at:
Thursday Oct 6th – Glasgow (Apollo)
Friday Oct 7th – Manchester (Apollo)
Sunday Oct 9th – Birmingham (Odeon)
Thursday Oct 13th – London (Rainbow)

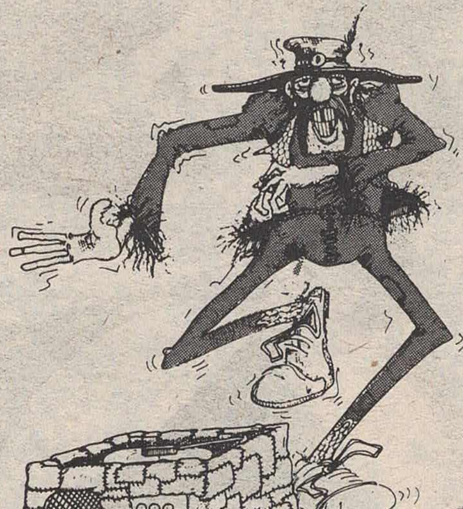
WAR
PLATINUM FUNK
ILPS 9507

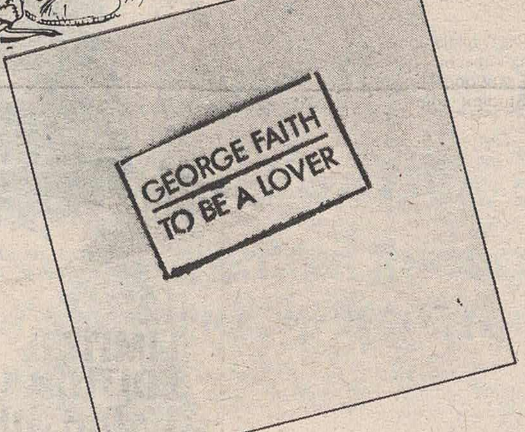
War's "Platinum Funk" shows exactly why they are the numero uno street band in the U.S.A.

Jess Roden recorded "The Player Not The Game" with ace producer Joel Dorn in New York this summer, and the album is simply the most eloquent expression of his considerable vocal talents yet committed to vinyl.

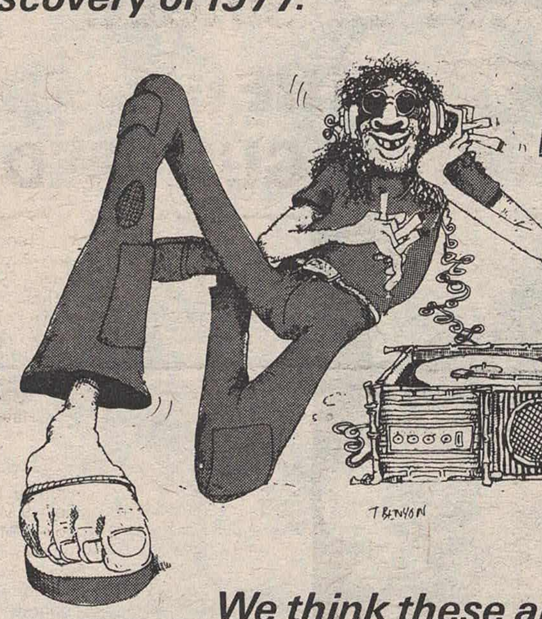
JESS RODEN
THE PLAYER
NOT THE GAME
ILPS 9506

And George Faith's "To be a Lover" produced by the legendary LEE 'SCRATCH' PERRY, looks set to establish him as THE reggae discovery of 1977.





GEORGE FAITH
TO BE A LOVER
ILPS 9504



We think these albums are hot-poop and you will too if you put your head between the phones and give 'em a listen down at your friendly local record store.

MORE NOTES TO THE POUND
No increase in ISLAND prices in 1977

ISLAND

'Thunder in my Heart' is the new album from Leo Sayer.

And, quite simply, it's the finest album he's ever made.

Not that 'Endless Flight' was anything short of brilliant, but 'Thunder' takes you a stage further.

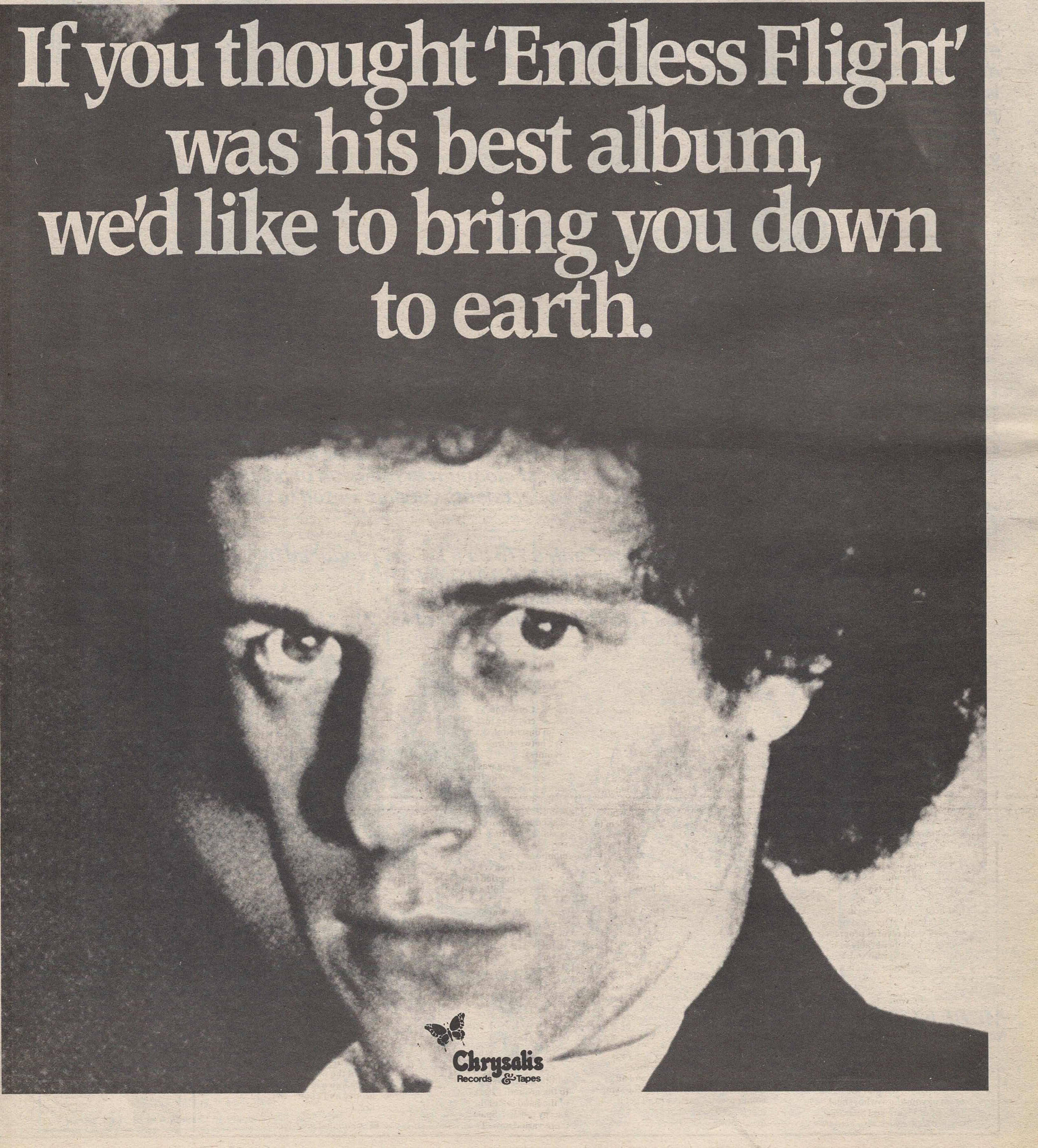
Ten superb tracks that'll keep you dancin' and romancin' the whole night through.

All the familiar Sayer hallmarks are there. Those distinctive high vocals and tremendous funky rhythms. The soul-searching sax and watertight arrangements.

And once again it's been masterfully produced by Richard Perry.

'Thunder in my Heart'. Once you've got it in your system, you'll never want to get it out.

CDL 1154.
Also available on cassette and 8-track.



If you thought 'Endless Flight' was his best album, we'd like to bring you down to earth.

Chrysalis Records & Tapes

FEELGOODS behind bomb-guard in Belfast. Pic: CHALKIE DAVIES

FEELGOODS TRIUMPH IN A PO-GO ZONE

ANGIE ERRIGO follows the tour behind the Ulster barricades

"JESUS, I wish I was a Catholic priest. What a genius gig. Everybody buying you free drinks. Look at 'im — pissed as a parrot."

Lee Brilleaux returns his gaze to the vodka at hand, congratulating himself on fending off the priest's overtures.

" 'e was sniffin' round me for a drink, calling me 'my son' and all," he alleges. "Not a chance."

Not that Brilleaux's prejudiced. But after Belfast it is a relief to take the piss out of something or crack religious gags without looking over your shoulder.

The night before saw the first gig of Dr Feelgood's tour, in Belfast's Ulster Hall, where the rock deprivation is chronic and the reaction to the wizzards of rivvum 'n' blooze had more to do with "music for the people" than any amount of angry verbalising ever will. Those kids were undoubtedly from different tribes or whatever you call it, but they were all going intensely bananas together.

The Feelgoods live are inimitably just the Feelgoods. You pays your money and you gets your hour and more fix of superultrahyper-energy in fast-acting, ennui-relieving, kick in the guts form. Who cares much whether their records progress from excellent to unbelievable or not/ Who even cares much who's playing guitar? You can just depend on these people to do it right when they get out there, you know?

This time round the set was a predictably fast-paced, hefty slice of good stuff from mid-period Feelgoods ("Stupidity", "Back In The Night", "Checking Up On My Baby") to the best from "Sneakin' Suspicion" and the authoritative re-workings of R&B classics on "Be Seeing You".

John Mayo, without the manic zoom of you-know-who, sneaked in and out of Figure and Sparko's rhythm framework with assertive, stylish but controlled playing.

And there was always Brilleaux belting, making like the irredeemable hard case, his gigantic shadow hulking over the back of the stage against green light like a boogie-crazed Frankenstein's monster. Whoo.

Meanwhile, back on the floor, kids who I could well imagine passing time by throwing bricks at the army, were displaying various non-violent forms of stylised aggression, from passionate pogoing down front to massed guitar miming at the back.

Afterwards boys rushed up at the stage door and kept repeating "Thank you for coming". Lee gave one of them his *Prisoner* badge (Number 6, of course).

Then, when I was still high as a kite from the gig, the car was stopped by a U.D.R. patrol and we were all searched in the street, surrounded by armed and nervy men and women. Later we spotted the band pulled up at a green light. Being kidnapped, maybe? Naw, just another kid who drove after them and stopped them to say thanks.

"WE'RE NOT doing anything clever coming here," Lee points out in no-bullshit fashion. "We're not doing it out of the goodness of our hearts, we got paid for it. 'Thanks for coming?' Well, thanks for having us. *We're* not martyrs, we're safe in our guarded hotel. But all this shit they talk about politics in England . . . why don't they come over here and talk it? I tell you, they wouldn't last long. They'd soon have their kneecaps shot off.

"I wouldn't dare because it isn't any of my business. I don't know what it's all about. The only thing I know is how are we going to have racial harmony and world peace and all of that if even people who are the same colour and nationality can't get it together? That's what's so disappointing about it.

"It was good last time, that's why we came back," Figure commented. "There was so much energy in the atmosphere tonight, it was electric."

Nevertheless, outside in the "real" world, things were definitely hairy. Sure it's on television every night, but until you've driven past whole streets of houses with the windows bricked up, pubs barricaded with barbed wire and shopping districts blocked off by armed patrols you can't imagine how people have to take it living here.

BY THE time we hit Cork, Condition Tour Madness was creeping in, boosted for some by an unscheduled stop at a Dublin dive between trains for a few pulls of Guinness.

The Cork gig was loony, largely because it was the first big-deal rock concert in town since Rory Gallagher's last Christmas. At first some kid kept leaping on stage to shake Lee's hand and leaping off again. Then things started getting a silly, with kids pulling leads out of monitors.

"Is this a rock concert or a tag race?" Lee queried on stage as roadies chased off another kamikaze clown.

Back in the hotel bar, although the show was a success, the "us against the world" mood is on. Forgetting about priests, Brilleaux starts picking up on pipe smokers — number 1 in tonight's hate list. "Get out of here with that," he keeps growling every time he spots one. Meanwhile, another member of the party bellows loutishly hopeful remarks in the direction of a very heavily painted lady — "You play your cards right and you got a very good chance of ending up in Room 6."

A comparatively well behaved addition, Mayo suits the others down to the ground. "I guess the whole vibe of the band is still the same idea of energy music," Sparko said, "but it's more varied now. To us his style is so different and we really notice it and like it. It's more fun now, and the rest of us are working a lot harder than we were before."

Figure echoes this and agrees that the apparent rush to bring out "Be Seeing You" fairly soon after "Sneakin' Suspicion" was a move to establish the band as it is now. "I feel a lot more like actually wanting to play because the situation's a lot happier."

As for Brilleaux, Feelgoods watchers see him as a more relaxed customer than in Wilko's day. "Yeah, I think basically we don't worry as much. Wilko was a worrier. He was a perfectionist, which is admirable, but at times it would get to the point of paranoia and put the rest of us on edge.

"After all, it's only music. It's a job, and one I like doing, but as for it being a career for the rest of my life, I can't even consider it like that.

"I think we were going stale, anyway, because we had basically the same act for three or four years and it was getting to the point of going through the motions. I'm not saying it was like that all the time but it was getting that way."

With Wilko's departure the band have had to write material for themselves, and they see that as a major breakthrough, particularly pleased that their own "She's A Windup" is going down well.

"All right, they're not the greatest songs ever written," Brilleaux concedes, "but they're workmanlike and I'm quite proud of them. Now we know we can do it."

They see themselves as still being in a transitionary period. "With me in the band in place of Wilko we're still in the business of putting it across," says Mayo. "We've still got a bit of converting to do. Once that's out of the way we'll probably settle into a more positive groove and know where we are.

■ *Continues over page*

WILKO NOT BURIED YET . . .

WITH DOCTOR Feelgood moving into the charts and just embarked on a headlining nationwide tour, one question still hangs around the street corner waiting to be asked. What the hell has happened to Wilko Johnson?

Of late, nothing has been heard of the mad axeman from the east. No gigs, no records, tangible zilch. About the only word has been odd rumours of nervous near-breakdown and ruptures with his record company that scuttled around the London gin and roll circuit.

On the phone, last week, Johnson finally broke his month long silence.

"I've got a band and we're solid. It's like starting from square one all over again. We're rehearsing, we're committed, and the business is solid."

So who's we?

"There's John Potter on piano, Steve Lewins who used to be in The Count Bishops on bass and Alan Platt from Salt on drums."

And who's singing?

"Potter and me. Potter can sing and he's very good. I can't sing and I'm very good."

So why has the break been so long.

"I guess you could say that the reason I haven't been doing anything for so long is that too many people have been picking over my corpse."

You want to name the vultures?

"No, I just now know who my friends are, and nobody's going to stop me. It's not a backing group for me. I'm simply one quarter of a band. We're together and we're writing stuff. I'm financing the thing myself, so there's no fast bucks involved.

"I'll go on picking up the tab until my money runs out. I hope that won't happen, though. We're going to be playing soon. I suppose I could have sold out and started watching *The Prisoner*, but somebody's got to get out and play some R&B."

What about recording?

"We've recorded some demos, and some rehearsals — you know, one mike and a Revox — but nothing that I'd care to have released. It's still early days."

There are rumours going round that you've split with United Artists and that you're looking for a contract.

"Are there?"

Yeah.

"Well (pause) I'm in the middle of sorting out record contracts. I'm still signed to UA, but it's the old contract that I signed as part of Dr Feelgood. At the moment I'm having discussions with Martin Davis (UA's A & R director) about the future."

So there's no split?

"No split".

Just to get another perspective on the rumours I called United Artists. A spokesperson answered.

We hear rumours that you've dumped Wilko.

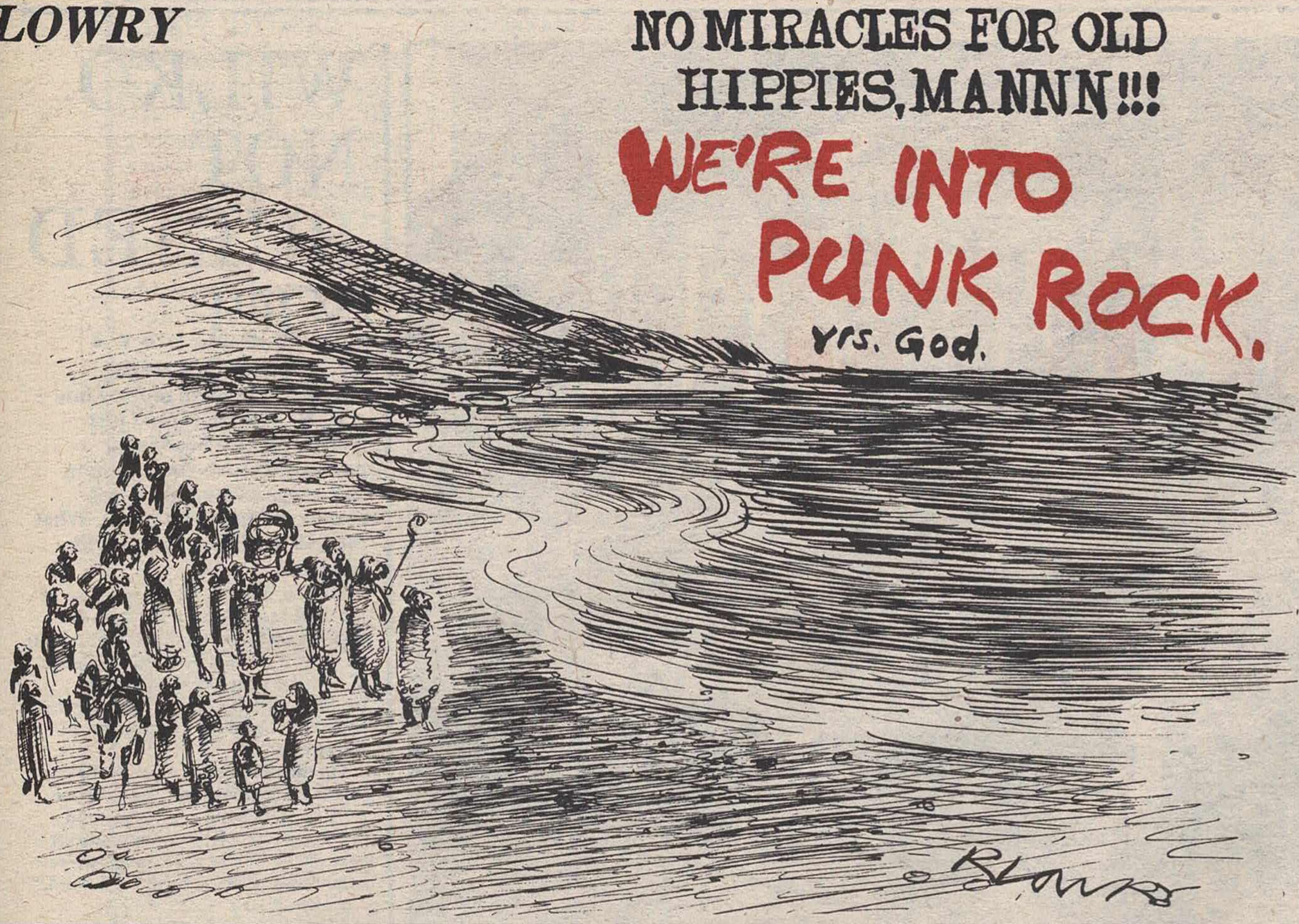
"That's not true.

"Wilko Johnson is still signed to UA. He hasn't done anything for us yet, but we know he has a band together. When he comes in with some tapes, then it'll be time to decide whether Wilko wants to stay with us or we want to go with him, but as of now he's one of our artists."

And there you have it. The time would seem to be nothing like ripe to bury Wilko Johnson.

MICK FARREN

LOWRY


NO MIRACLES FOR OLD HIPPIES, MANNN!!!
WE'RE INTO PUNK ROCK.
Yrs. God.
R LOWRY

■ *From previous page*

"It's very difficult in a high-energy show to expand musically through diversity of arrangements and keep the excitement level up. I think we're going that way though. It's still very much early days for us."

Press-wise the Feelgoods seem to be in that rather obscured zone inhabited by bands who are neither superstar "dinosaurs" or new wave blue-eyed boys, but they're not much bothered.

Brilleaux: "I can remember a couple of years ago when we were in the position a lot of new wave bands are in now, and I wouldn't want to go back. It was fun at the time to have cult popularity, but you soon realise that as soon as you reach a wider audience that cult will drop you like a ton of bricks.

"I don't want to spend the rest of my life being admired by a few people in London and Paris. It's flattering, but also a bit degrading, that snobbishness."

"That's just the way the rock business works. I find it rather funny. Fortunately we're not getting flak for being boring old farts 'cause we're not that rich."

"We're just in a game. It is a business, I don't care what anyone says. We started off as amateurs, and that's all we ever intended to be. But things changed gradually and next thing we knew we had equipment, vans and people working for us who had to be paid. Some of the things that some groups say about rock 'n' roll are a load of shit. Like about all the record company shit. All right, I agree, it is shit, but we live in a capitalist country and this is capitalism. Rock 'n' roll is part of it. You go to Russia and there ain't no rock 'n' roll there, is there?

"I'm not defending it, I'm just saying we live in it. The mere aggression of the music should be the indictment, not necessarily what the words are about. It does annoy me when people go on about politics — when they refer to it specifically. I'm not going to lay that trip on people, I'm in this business as a musician."

Okay, so back on the road, the Feelgoods are currently getting down to business in a multitude of neighbourhoods for the rest of the month, and then they're off to the States and maybe even Japan, in January. So as the jet pilot said when he ejected Patrick McGoohan out over the Village, "Be seeing you".

THRILLS

PRESLEY 'GUARDIANS OF TOMB' SHOCK

"SOME SAY it was the Ku Klux Klan, some say it was the RCA . . . But one too many cheeseburgers took the King Of Rock 'n' Roll away."

Tasteless it may be, but when solo singer Dave K began singing his personal tribute to the late Elvis Presley he never dreamed he'd receive threatening poison pen letters from — gasp! — The Guardians Of The Tomb!

Dave K is a local Newcastle-under-Lyme singer who likes to include the odd topical ditty in his repertoire. The latest, however, "The King Of Rock 'n' Roll", brought a somewhat unusual audience response. On Friday the aforementioned Guardians Of The Tomb sent him a missive in the traditional blackmailer's format — words clipped from a newspaper gummed on a plain background.

"There's people in this area willing to fight for Elvis," it stated tersely. "So watch what you sing — OK?"

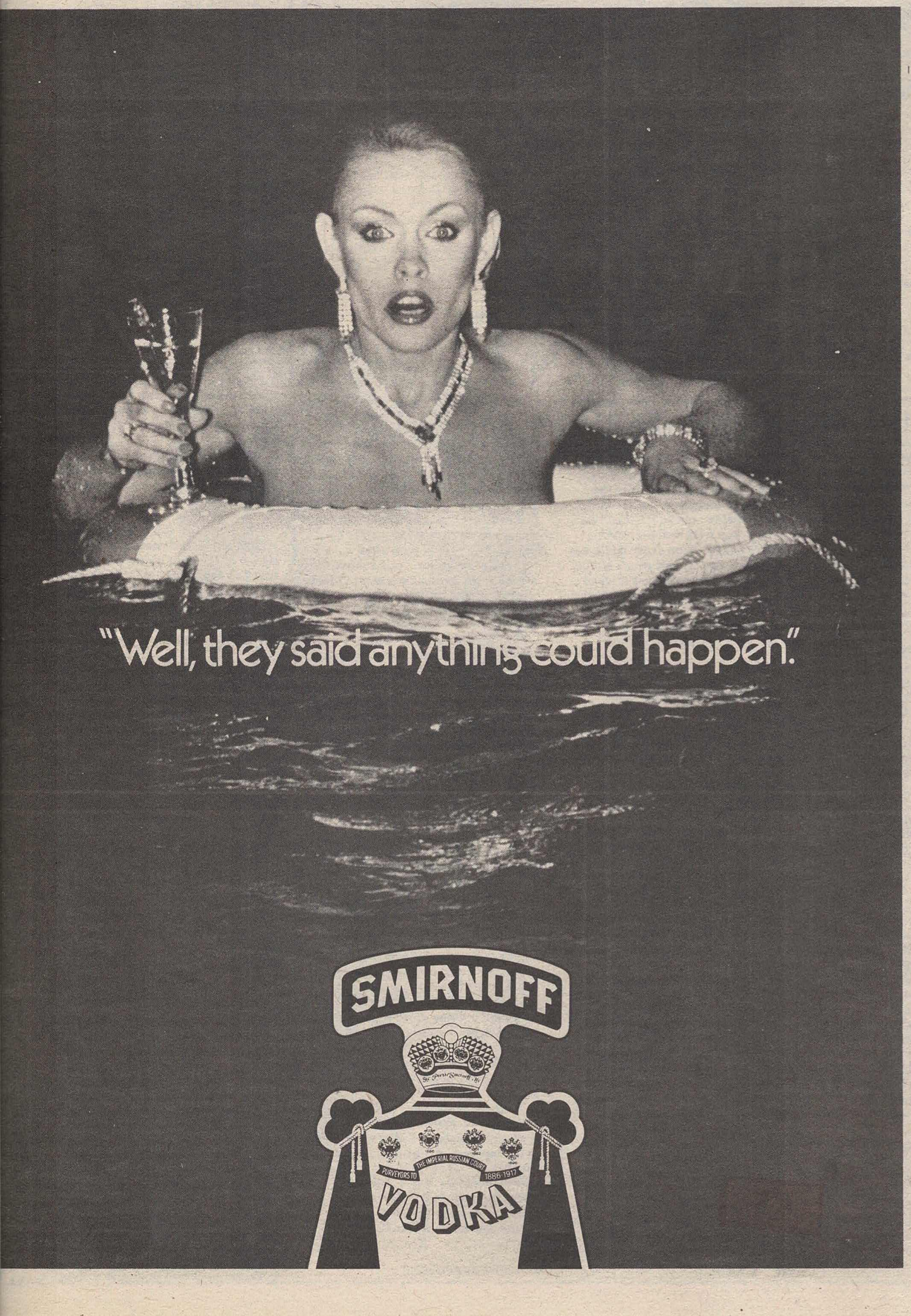
Defiantly, Dave reckons he'll carry on playing his tribute — "though I'll make sure I have some big friends along when I sing it."

Topical songs don't live long anyway, he points out. What, he asks, would the impact have been were "God Save The Queen" released now, or "Only A Pawn In Their Game" made in 1967?

If the Guardians Of The Tomb have their way, though, it may be the singer and *not* the song which doesn't last long.

PHIL McNEILL

THRILLS


"Well, they said anything could happen."
SMIRNOFF
PURVEYORS TO THE IMPERIAL RUSSIAN COURT 1886-1917
VODKA

Keep your records clean!

Dust Bug® – Automatic Record Cleaner – the original and still the best £1.94

Parostatik® Disc Preener – the world's most popular pre-play record cleaner £1.07

Manual Parastat® – restores older dirty records and maintains new records in prime condition £5.36

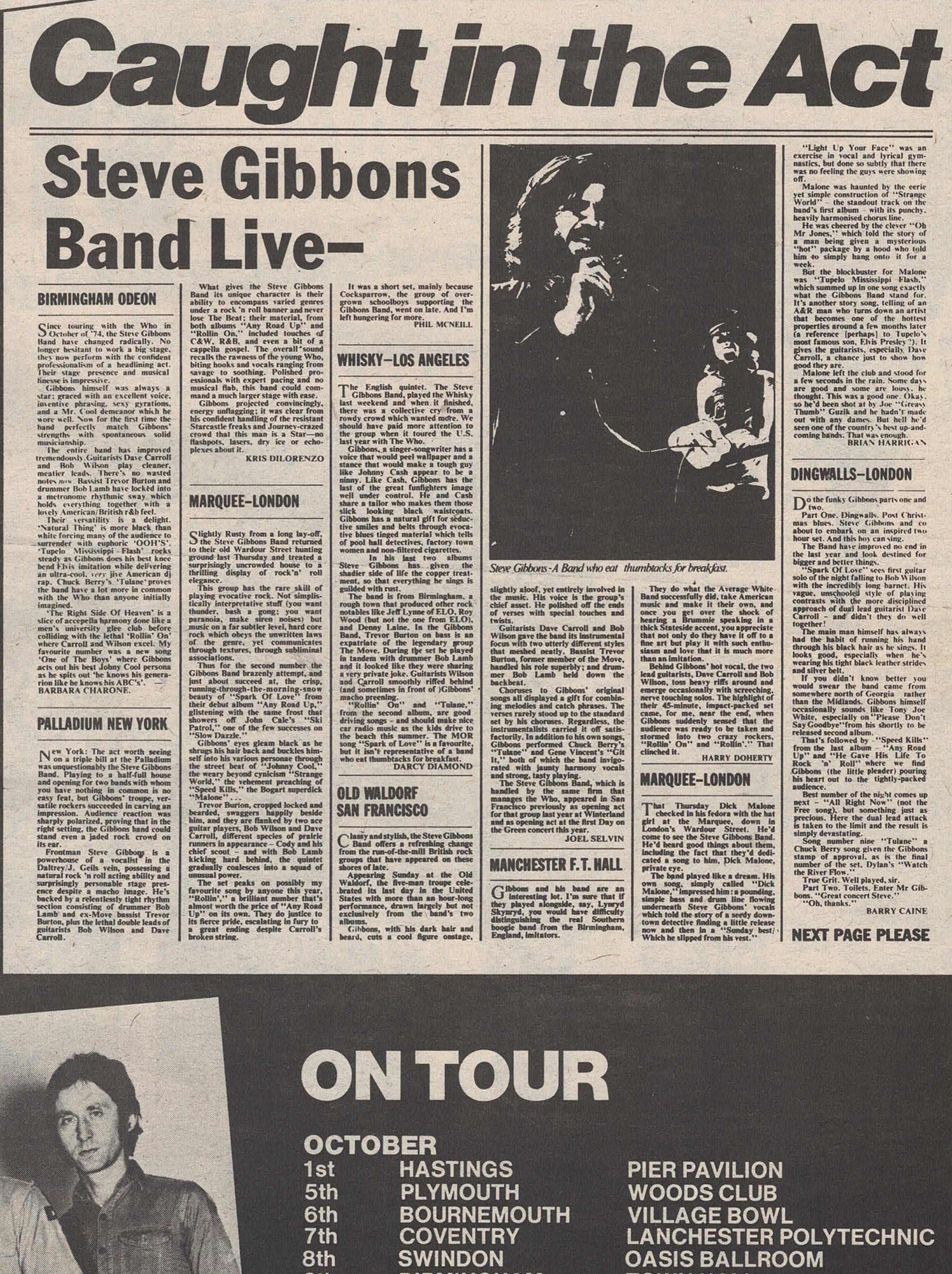
Available from your local Hi-Fi or Record shop or order direct adding 10% to cover post and packing.

Cecil E Watts Ltd
Darby House, Sunbury-on-Thames, Middlesex. Telephone Sunbury-on-Thames 83252
Telex: 27750.
Trade enquiries welcome.

Always ask for Watts by name.

Caught in the Act

ONLY £2·49



Caught in the Act

Steve Gibbons Band Live–

BIRMINGHAM ODEON

Since touring with the Who in October of '74, the Steve Gibbons Band have changed radically. No longer hesitant to work a big stage, they now perform with the confident professionalism of a headlining act. Their stage presence and musical finesse is impressive.

Gibbons himself was always a star; graced with an excellent voice, inventive phrasing, sexy gyrations, and a Mr. Cool demeanor which he wore well. Now for the first time the band perfectly match Gibbons' strengths with spontaneous solid musicianship.

The entire band has improved tremendously. Guitarists Dave Carroll and Bob Wilson play cleaner, meatier leads. There's no wasted notes *now*. Bassist Trevor Burton and drummer Bob Lamb have locked into a metronome rhythmic sway which holds everything together with a lovely American/British r&b feel.

Their versatility is a delight. 'Natural Thing' is more black than white forcing many of the audience to surrender with euphoric 'OOH'S'. 'Tupelo Mississippi Flash' rocks steady as Gibbons does his best knee bend Elvis imitation while delivering an ultra-cool, *very* jive American dj rap. Chuck Berry's 'Tulane' proves the band have a lot more in common with the Who than anyone initially imagined.

'The Right Side Of Heaven' is a slice of accepella harmony done like a men's university glee club before colliding with the lethal 'Rollin' On' where Carroll and Wilson excel. My favourite number was a new song 'One of The Boys' where Gibbons acts out his best Johny Cool persona as he spits out 'he knows his generation like he knows his ABC's'. — BARBARA CHARONE.

PALLADIUM NEW YORK

New York: The act worth seeing on a triple bill at the Palladium was unquestionably the Steve Gibbons Band. Playing to a half-full house and opening for two bands with whom you have nothing in common is no easy feat, but Gibbons' troupe, versatile rockers succeeded in carving an impression. Audience reaction was sharply polarized, proving that in the right setting, the Gibbons band could stand even a jaded rock crowd on its ear.

Frontman Steve Gibbons is a powerhouse of a vocalist in the Daltrey/J. Geils vein, possessing a natural rock 'n roll acting ability and surprisingly personable stage presence despite a macho image. He's backed by a relentlessly tight rhythm section consisting of drummer Bob Lamb and ex-Move bassist Trevor Burton, plus the lethal double leads of guitarists Bob Wilson and Dave Carroll.

What gives the Steve Gibbons Band its unique character is their ability to encompass varied genres under a rock 'n roll banner and never lose The Beat; their material, from both albums "Any Road Up" and "Rollin On," included touches of C&W, R&B, and even a bit of a cappella gospel. The overall sound recalls the rawness of the young Who, biting hooks and vocals ranging from savage to soothing. Polished professionals with expert pacing and no musical flab, this band could command a much larger stage with ease.

Gibbons projected convincingly, energy unflagging; it was clear from his confident handling of the resistant Starcastle freaks and Journey-crazed crowd that this man is a Star—no flashpots, lasers, dry ice or echoplexes about it.

KRIS DILORENZO

MARQUEE–LONDON

Slightly Rusty from a long lay-off, the Steve Gibbons Band returned to their old Wardour Street hunting ground last Thursday and treated a surprisingly uncrowded house to a thrilling display of rock'n' roll elegance.

This group has the rare skill of playing evocative rock. Not simplistically interpretative stuff (you want thunder, bash a gong; you want paranoia, make siren noises) but music on a far subtler level, hard core rock which obeys the unwritten laws of the genre, yet communicates through textures, through subliminal associations.

Thus for the second number the Gibbons Band brazenly attempt, and just about succeed at, the crisp, running-through-the-morning-snow beauty of "Spark Of Love" from their debut album "Any Road Up," glistening with the same frost that showers off John Cale's "Ski Patrol," one of the few successes on "Slow Dazzle."

Gibbons' eyes gleam black as he shrugs his hair back and buckles himself into his various personae through the street beat of "Johnny Cool," the weary beyond cynicism "Strange World," the vehement preaching of "Speed Kills," the Bogart superdick "Malone"...

Trevor Burton, cropped locked and bearded, swaggers happily beside him, and they are flanked by two ace guitar players, Bob Wilson and Dave Carroll, different species of prairie runners in appearance – Cody and his chief scout – and with Bob Lamb kicking hard behind, the quintet gradually coalesces into a squad of unusual power.

The set peaks on possibly my favourite song by anyone this year, "Rollin'," a brilliant number that's almost worth the price of "Any Road Up" on its own. They do justice to its fierce pride, escalating in fury to a great ending despite Carroll's broken string.

It was a short set, mainly because Cocksparrow, the group of overgrown schoolboys supporting the Gibbons Band, went on late. And I'm left hungering for more.

PHIL McNEILL

WHISKY–LOS ANGELES

The English quintet. The Steve Gibbons Band, played the Whisky last weekend and when it finished, there was a collective cry from a rowdy crowd which wanted more. We should have paid more attention to the group when it toured the U.S. last year with The Who.

Gibbons, a singer-songwriter has a voice that would peel wallpaper and a stance that would make a tough guy like Johnny Cash appear to be a ninny. Like Cash, Gibbons has the last of the great funfighters image well under control. He and Cash share a tailor who makes them those slick looking black waistcoats. Gibbons has a natural gift for seductive smiles and belts through evocative blues tinged material which tells of pool hall detectives, factory town women and non-filtered cigarettes.

In his last two albums Steve Gibbons has given the shadier side of life the copper treatment, so that everything he sings is guilded with rust.

The band is from Birmingham, a rough town that produced other rock notables like Jeff Lynne of ELO, Roy Wood (but not the one from ELO), and Denny Laine. In the Gibbons Band, Trevor Burton on bass is an expatriate of the legendary group The Move. During the set he played in tandem with drummer Bob Lamb and it looked like they were sharing a very private joke. Guitarists Wilson and Carroll smoothly riffed behind (and sometimes in front of)Gibbons' macho preening.

"Rollin' On" and "Tulane," from the second album, are good driving songs – and should make nice car radio music as the kids drive to the beach this summer. The MOR song "Spark of Love" is a favourite, but it isn't representative of a band who eat thumbtacks for breakfast.

DARCY DIAMOND

Steve Gibbons-A Band who eat thumbtacks for breakfast.

OLD WALDORF SAN FRANCISCO

Classy and stylish, the Steve Gibbons Band offers a refreshing change from the run-of-the-mill British rock groups that have appeared on these shores of late.

Appearing Sunday at the Old Waldorf, the five-man troupe celebrated its last day in the United States with more than an hour-long performance, drawn largely but not exclusively from the band's two albums.

Gibbons, with his dark hair and beard, cuts a cool figure onstage, slightly aloof, yet entirely involved in the music. His voice is the group's chief asset. He polished off the ends of verses with special touches and twists.

Guitarists Dave Carroll and Bob Wilson gave the band its instrumental focus with two utterly different styles that meshed neatly. Bassist Trevor Burton, former member of the Move, handled his role superbly; and drummer Bob Lamb held down the backbeat.

Choruses to Gibbons' original songs all displayed a gift for combining melodies and catch phrases. The verses rarely stood up to the standard set by his choruses. Regardless, the instrumentalists carried it off satisfactorily. In addition to his own songs, Gibbons performed Chuck Berry's "Tulane" and Gene Vincent's "Git It," both of which the band invigorated with jaunty harmony vocals and strong, tasty playing.

The Steve Gibbons Band, which is handled by the same firm that manages the Who, appeared in San Francisco previously as opening act for that group last year at Winterland and as opening act at the first Day on the Green concert this year.

JOEL SELVIN

MANCHESTER F.T. HALL

Gibbons and his band are an interesting lot. I'm sure that if they played alongside, say, Lynryd Skynryd, you would have difficulty distinguishing the real Southern boogie band from the Birmingham, England, imitators.

They do what the Average White Band successfully did, take American music and make it their own, and once you get over the shock of hearing a Brummie speaking in a thick Stateside accent, you appreciate that not only do they have it off to a fine art but play it with such enthusiasm and love that it is much more than an imitation.

Behind Gibbons' hot vocal, the two lead guitarists, Dave Carroll and Bob Wilson, toss heavy riffs around and emerge occasionally with screeching, nerve touching solos. The highlight of their 45-minute, impact-packed set came, for me, near the end, when Gibbons suddenly sensed that the audience was ready to be taken and stormed into two crazy rockers, "Rollin' On" and "Rollin'." That clinched it.

HARRY DOHERTY

MARQUEE–LONDON

That Thursday Dick Malone checked in his fedora with the hat girl at the Marquee, down in London's Wardour Street. He'd come to see the Steve Gibbons Band. He'd heard good things about them, including the fact that they'd dedicated a song to him, Dick Malone, private eye.

The band played like a dream. His own song, simply called "Dick Malone," impressed him: a pounding, simple bass and drum line flowing underneath Steve Gibbons' vocals which told the story of a seedy downtown detective finding a little release now and then in a "Sunday best/ Which he slipped from his vest."

"Light Up Your Face" was an exercise in vocal and lyrical gymnastics, but done so subtly that there was no feeling the guys were showing off.

Malone was haunted by the eerie yet simple construction of "Strange World" – the standout track on the band's first album – with its punchy, heavily harmonised chorus line.

He was cheered by the clever "Oh Mr Jones," which told the story of a man being given a mysterious "hot" package by a hood who told him to simply hang onto it for a week.

But the blockbuster for Malone was "Tupelo Mississippi Flash," which summed up in one song exactly what the Gibbons Band stand for. It's another story song, telling of an A&R man who turns down an artist that becomes one of the hottest properties around a few months later (a reference [perhaps] to Tupelo's most famous son, Elvis Presley?). It gives the guitarists, especially Dave Carroll, a chance just to show how good they are.

Malone left the club and stood for a few seconds in the rain. Some days are good and some are lousy, he thought. This was a good one. Okay, so he'd been shot at by Joe "Greasy Thumb" Guzik and he hadn't made out with any dames. But hell he'd seen one of the country's best up-and-coming bands. That was enough.

BRIAN HARRIGAN

DINGWALLS–LONDON

Do the funky Gibbons parts one and two.

Part One. Dingwalls. Post Christmas blues. Steve Gibbons and co about to embark on an inspired two hour set. And this boy can sing.

The Band have improved no end in the last year and look destined for bigger and better things.

"Spark Of Love" sees first guitar solo of the night falling to Bob Wilson with the incredibly long barnet. His vague, unschooled style of playing contrasts with the more disciplined approach of dual lead guitarist Dave Carroll – and didn't they do well together!

The main man himself has always had the habit of running his hand through his black hair as he sings. It looks good, especially when he's wearing his tight black leather strides and silver belt.

If you didn't know better you would swear the band came from somewhere north of Georgia rather than the Midlands. Gibbons himself occasionally sounds like Tony Joe White, especially on "Please Don't Say Goodbye" from his shortly to be released second album.

That's followed by "Speed Kills" from the last album – "Any Road Up" and "He Gave His Life To Rock 'n' Roll" where we find Gibbons (the little pleader) pouring his heart out to the tightly-packed audience.

Best number of the night comes up next – "All Right Now" (not the Free song), but something just as precious. Here the dual lead attack is taken to the limit and the result is simply devastating.

Song number nine "Tulane" a Chuck Berry song given the Gibbons stamp of approval, as is the final number of the set, Dylan's "Watch the River Flow."

True Grit. Well played, sir.

Part Two. Toilets. Enter Mr Gibbons. "Great concert Steve."

"Oh, thanks."

BARRY CAINE

NEXT PAGE PLEASE

A LIVE ALBUM OF
STAGE FAVOURITES
INCLUDING A LIVE
VERSION OF THE HIT
SINGLE TULANE,
WATCHING THE
RIVER FLOW, ONE OF
THE BOYS, HE GAVE
HIS LIFE TO ROCK
'N' ROLL AND
DAY TRIPPER.

ALBUM · CASSETTE

polydor

ON TOUR

OCTOBER		
1st	HASTINGS	PIER PAVILION
5th	PLYMOUTH	WOODS CLUB
6th	BOURNEMOUTH	VILLAGE BOWL
7th	COVENTRY	LANCHESTER POLYTECHNIC
8th	SWINDON	OASIS BALLROOM
9th	BIRMINGHAM	TOWN HALL
10th	STAFFORD	TOP OF THE WORLD
11th	LEEDS	POLYTECHNIC
12th	CARDIFF	UNIVERSITY
14th	EDINBURGH	TOWN HALL
15th	GLASGOW	TOWN HALL
16th	SHEFFIELD	TOP RANK
17th	HANLEY	VICTORIA HALLS
19th	CHELMSFORD	CHANCELLOR HALLS
20th	DERBY	KINGS HALL
22nd	BRACKNELL	SPORTS CENTRE
23rd	LONDON	ROUNDHOUSE
28th	WOLVERHAMPTON	LAYFAYETTE
29th	NORTHAMPTON	CRICKET GROUND
30th	BLACKPOOL	IMPERIAL HOTEL
31st	BIRKENHEAD	HAMILTON CLUB
NOVEMBER		
2nd	SOUTHAMPTON	UNIVERSITY
4th	EAST ANGLIA	UNIVERSITY
5th	SOUTHEND	KURSAALL

Exclusive European Agency International Talent Booking Tel: 01-629 4928

LIVE

STIFFS GREATEST STIFFS

WRECKLESS ERIC NICK LOWE ELVIS COSTELLO LARRY WALLIS IAN DURY

WHERE THE FUN NEVER SETS

STIFF RECORDS

DUMPING MUSIC ON THE PEOPLE AT

October

6 **Bristol Exhibition Centre**
Tickets £1.70/£1.50
On sale at hall and Virgin

7 **Bath University**
Tickets £1.25
On sale at University

8 **Loughborough University**
Tickets £1.20
On sale at University

9 **Middlesborough Town Hall**
Tickets £1.75/£1.50/£1.25
On sale from Town Hall Box Office
Tony's Records Redcar
HMV Stockton

11 **Liverpool Empire**
Tickets £2.25/75p
On sale from Empire Box Office
051 709 1555
and Eric's 051 236 7881

13 **Glasgow Apollo**
Tickets £1.50
On sale from Apollo Box Office
041 332 6055

14 **Sheffield Polytechnic**
Tickets £1.00/£1.25
On sale from College

15 **Leeds University**
Tickets £1.25
On sale from University

16 **Fairfield Halls Croydon**
Tickets £2.50/£2.00/£1.50
On sale from hall 01 688 9291
and London Theatre Bookings
01 439 3371

18 **University of East Anglia, Norwich**
Tickets £1.25/£1.50
On sale from University
Robin's Records 0603 24463

19 **Brighton Top Rank**
Tickets £1.70/£1.90
On sale from Top Rank Box Office
Brighton 25895
and Virgin Records

21 **Salford University**
Tickets £1.25
On sale from University
and Virgin Manchester

22 **Leicester University**
Tickets £1.00
On sale from University Travel Bureau
and Selectadisc

24 **Champness Hall Rochdale**
Tickets £1.00/£1.25
On sale from Middleton Civic Hall
061 643 2389
and Disc & Tape Exchange
Bury 061 764 7979

25 **Birmingham Town Hall**
Tickets £2.00/£1.50/£1.00
On sale from Box Office
10–6 Mon to Sat
021 236 2392

26 **Cardiff Top Rank**
Tickets £1.70/£1.90
On sale from Top Rank Box Office
Cardiff 26538
and Sound Advice

27 **Wolverhampton Civil Hall**
Tickets £1.50/£1.20
On sale from Civic
0902 28482

28 **Lyceum London**
Tickets £2.50
On sale from Lyceum 01 836 3715
London Theatre Bookings 01 439 3371

31 **Guildford Civic**
Tickets £1.50
On sale from Civic Box Office
and Bonaparte's Records
0483 76853

November

2 **Friars Aylesbury**
Tickets £1.65
On sale from Friars
Earth Records 0296 88948

3 **Essex University**
Tickets £1.30
On sale from University
and Parrot Records Colchester

4 **Newcastle Polytechnic**
Tickets £1.25
On sale from College

5 **Lancaster University**
Tickets £1.25
On sale from University

Pic: KEVIN CUMMINS

THIS MAN IS NOT A MINOR WRITER!

For a start he's dispensed with words!

HOWARD DEVOTO? Howard Devoto? The name itself hints of something . . . well, *different.*

Until he departed suddenly from the group earlier this year, Devoto was lead singer with Buzzcocks, formerly Manchester's and now the UK's foremost thinking pop group, now fronted by the modern teen world's prime angst/romanticist, Pete Shelley.

At the time of the split Devoto stated: "The break is to do with the fact that I'm tired of noise and short of breath. I'm sick of having to address people out of breath and under my breath."

In other words his remarkable lyrics — traditional but poisonous to the usual pop-line cliches — were lost amidst the pace and swerve of Buzzcocks machinery.

And Devoto hated performing. After he quit Buzzcocks, what was next? At the time he left it to fate . . . "What am I going to do next? I await the clicks. I don't have a lot of choice. Something clicks, I act. I mean, I'm not mechanistic or anything like that, but I'm interested in acting sharply, precisely, rhythmically, and with any luck in a timely fashion. A click catches in my clothes. You get the idea and what have you?"

Now, new thing. Magazine, new group. Howard Devoto (vocals/guitar), Barry Adamson (bass), Bob Dickinson (keyboards), Martin Jackson (drums), John McGeoch (guitar/sax). "Maybe this is what's meant by music. If not, it's better than a new wardrobe. Now we're all in the same water. I've got me lifeboat. And it's got me." Impetus has acted; deprivation, inactivity, meeting the right kind of people . . . the clicks.

I've heard three tracks by Magazine. "Shot By Both Sides", written by Howard with help from Pete Shelley (it was originally intended as a Buzzcocks song), and "The Light Pours Out Of Me", reveal an agitated post "Station To Station" and Modern Eno inclination; fluid, flexible, hard. Not what you'd expect from Devoto's faintly demonic Buzzcocks involvement. He sings thick and deep. He's got rid of words. Not literally, just stripped excess and cramp for a simpler, more efficient language.

The third track, "Suddenly Eating Sandwiches", is a whim, Devoto playing with Beckett words. A peculiar track, it recalls Bowie's Antony Newley phase, if anything. Devoto sounds happy! "It's an entertaining little piece, definitely not a part of any envisaged album, whereas the other two certainly are. I'm pleased, with reservations."

Three more tracks have been prepared; "Motorcade", "Burst", and "Touch And Go". Negotiations with record companies are underway; maybe Virgin. Magazine's debut gig is likely to be at Manchester Rafters, on October 28, a concert you should sell your body to attend.

Why? Devoto is a hidden gem. He is not a minor writer! His approach is consciously different, his intentions not obvious. He is not a conformist, though "I make an effort to hold onto certain things which a lot of people chuck in the gutter. That's not to say I'm a revivalist or that I'm engaged in harmless pursuits. I try my hardest to feel weird about as much as possible, but I like a fried egg as much as the next man."

Devoto feels it's worthwhile seeing things in a strange way, a different light. Devoto tries, disguises. An ultra-realist, at times so intense he seems de-humanized.

He bothers me. Too clever . . . calculation . . . manipulation. Is he having us all on? "How can you say that?"

Mmmm. I once enquired if he took his quasi-detached intellectual point of view seriously. He finished his answer with. "I'm not stupid and I refuse to pretend to be. Somebody said I'm smart; well read and well groomed. What e. e. cummings called an intelligentleman."

Smart — that's Devoto. A bugger to pin down. But he seems to be manipulator in the sense he can metamorphose; adapt to appeal. I can't help feeling that there's a plan. "What I do with other people I try to do in all honesty. It's not always a matter of laying all your cards on the table though. Such moves are nearly always last ditch attempts to salvage something from a hopeless situation. I only manipulate in the sense of using what others freely give, in a way they're happy with."

It is tempting to shoot overboard with irrelevent literary anologies — Becket, existentialist wit etc. — as both myself and Caroline Coon have confusingly done in attempting to communicate Devoto's difference. "I find such comparisons hard to take. A bit misleading."

And yet to tackle Devoto in an orthodox way is not enough. So what is he? Apologies, but some labels: a musician / composer / poet / dramatist / little boy lost / romanticist? "A menu? I'll tell you what I won't swallow. 'Poet' sounds like undertaker to me. And loving poetry seems such a morbid pursuit. It's so difficult to seize or make a moment with poetry. You just sort of write its obituary.

"Secondly, I'm not lost, I'm not little, and I'm too old to be found doing certain things. That's not to say that I don't do them. I just don't get caught anymore.

"Thirdly, I'm not literary except as opposed to 'moronic'. Reading makes me jumpy. I keep saying stuff like this but I still hear them muttering it in seedy alleys and in the kitchen. To me an intellectual is someone who keeps the accounts. I don't deal in messages, except the ones that come under the category of love letters or telegrams. And I don't deal in effects, the art-rock trap. I deal in ideas and the effects of ideas. That's a real distinction. I'm not going to tell you what the ideas are right now. But I'll give you a clue. The last place to look for them is in the songs."

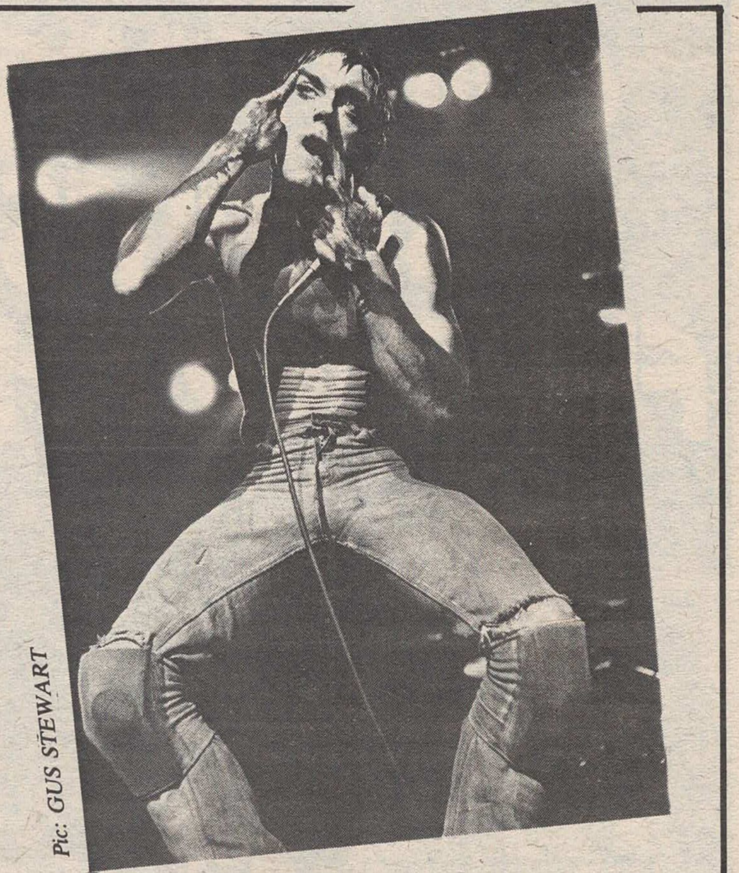
In respect of that last line, Devoto is having us on. His songs are ideas of songs, content not divorced from feeling, execution not divorced from emotion. I'll agree with Devoto — life's so silly, why not take it seriously? I'm convinced Devoto will conquer. He's on the side of magic as opposed to drivel.

Other people are beginning to find out too. After Iggy Pop's gig in Manchester, Howard approached the Ig and handed him a copy of Buzzcocks EP which Devoto sings on. "I've got all your records. Now you've got all mine," he said.

Later that evening Iggy Pop bought Howard Devoto his supper.

PAUL MORLEY

THRILLS



Pic: GUS STEWART

IGGY IN LONDON

. . . finds a top yet to be gone over!

IGGY POP made a couple of unadvertised appearances before his two Rainbow Theatre concerts last week; one at the Roxy and one at the *NME.*

On Thursday last, to break the routine of a day of interviews, Iggy decided to visit the Kings Reach Tower.

As he left he grabbed Nick Kent and took him along on his Capital Radio interview with DJ Nicky Horne, Pop getting in some practice for the outrages he would perpetrate that evening by flashing 20 quid notes at any cabbie who came within gobbing distance. No takers.

Later, esconced in his chauffeur-driven Rolls Royce with girlfriend / photographer Esther and scribe Kent, Iggy asked for some *punk* action. To the Roxy, James . . .

There he met and chatted with The Outsiders, a three-piece punk band who claim the Ig as their prime influence. " 'Raw Power' is my favourite record of all time," avers guitarist Adrian Borland.

Imagine Adrian's surprise during the seventh song of his band's set when his idol came swooping down from the bar and leapt onstage!

The song just happened to be "Raw Power." Iggy took vocals for the rest of it, then left the stage to return to where the intrepid Kent had been left holding the baby — or, to be precise, Iggy's jacket.

Although our reporter asserts that Iggy was *not* under the influence of either drugs or alcohol, except a tumbler-full of the Editor's wine, Pop was acting most unpredictably — one minute very "personable," highly aggressive the next. His first activity when he went upstairs was to start a fight with X-Ray Spex drummer Richard Tee.

Following this work-out he returned to the stage to perform with the second band who were supporting The Radiators From Space. According to Kent, the audience failed to recognise the Grandfather of Punk — hardly surprising as he was togged out to resemble an affluent sportsman or some similar personality, rather than a rock star. Glasses too.

Consequently he was treated more like a drunken rowdy who was crashing the party.

Perhaps peeved by this, or maybe just bored, Iggy returned upstairs to try to get into a fight with a guy whose girlfriend he was attempting to pick up.

Finally he was dragged out of the Roxy by Esther and Nick Kent, who took the babbling superstar off to do a couple of American radio interviews. Goodnight, Iggy.

Next day, not a whit perturbed by the Roxy affrays, Iggy Pop ventured out to Finsbury Park, where he had an appointment to keep with a couple of thousand fans (really, someone ought to tell him about the Roundhouse). Pausing only to add that the surprise of the night came when he performed David Bowie's "Fame" — I'll leave it to Julie Burchill to describe the sad events that transpired there.

PHIL McNEILL

SHORT OF SCREWING ten-inch nails through his hands in readiness for the big stick-up, Iggy Pop (late of legendary status) was more co-operative in his Rainbow crucifixion than anyone would have believed.

Aware of the envy and vicarious adoration just itching to get its hooks in on both Friday and Saturday, he set himself up and knocked himself down, with the aid of a Nazi helmet, a badly-painted body and a tantrum.

On Saturday night he felt moved to yell: "You're the lousiest audience I ever had and if you don't shake it up I'm leaving!" to the trusting, dancing kids at the front of the auditorium — only to return a moment later with a simper and: "I'm a spoilt little baby and I'm doing this because I want a million dollars!"

When Iggy spat on his audience he did it not as the good-hearted gesture of welcome with which the Roundhouse audience offended The Ramones, but with a real disgust far beyond theatrics.

When he crawled round the stage after performing "I Wanna Be Your Dog" the kids loved it, Scott Thurston looked bored to distraction and Jimmy just looked broken.

When he climbed onto an amp to flaunt his SS millinery and sing a German version of "Nightclubbing" interspersed with salutes and a repeated "Oy vey" I wanted to curl up and die for him.

Ironic that the album around which these sets were structured goes by the name of "Lust For Life," and even sicker that his rendering of Otis Redding's "That's How Strong My Love Is" was the most unforgettable thing I ever saw or heard in my life. You can't give up on someone who can sing like this — but you can't help him.

Jimmy Osterberg is the Modern World's Exalted Boy.

JULIE BURCHILL

ERIC CARMEN
STEAMS
FURTHER AHEAD

'BOATS AGAINST THE CURRENT'

SPARTY 1015 Cass TC ARTY 1015

His sensational new album is rocking yet romantic, confident and compelling with songs from deep down, tasting salty from tears and sweat.
'BOATS AGAINST THE CURRENT'
is the latest solo album from one of the most original singer-songwriters of our time.

The tide is turning for Eric Carmen

ARISTA IN ACTION

ARISTA

LESTER BANGS: BACK IN THE USA

I DON'T WANT TO TALK ABOUT SATAN, JUST WANT TO SEE HIS FACE

YOU ARE probably going to think I am either insane or preposterously stupid and insensitive for saying what you are about to read, but it's 4 a.m., I can't sleep. I'm reading Patrick McCarthy's biography of Celine, and while I am repelled by Celine's anti-semitism I also feel a certain twinge of guilt. Because, in the midst of chaos, Celine always took stands — it's a congenital disease of the French, even if, like Celine, they're completely wrong — and I realise that I have always wanted to be the writer of action, at the centre of his time's upheavals, pushing for spiritual if not moral change.

I know that sounds terribly romantic, but my real message is even more hopeless: in a strange way, I envy you. I read about England today, not just in the rock press, and I see you are in the throes of either titanic ferment or sliding down into an abyss. Either way the lines are drawn, the choices, where there are choices at all, seem relatively clear-cut.

I'm not going to ask you to feel sorry for me because I'm not some futureless kid on the dole. What I do want to get across is that I think America too is on the edge of an abyss, but it's so much more subtle as to be almost invisible, and thereby that much more difficult to resist.

Putting it as simply as possible, I'd say we are turning into a society of emotionless ever-so-slightly-less-than-humans who live only to consume. That may be hopelessly difficult for someone like, say The Clash or their fans, to understand, much less empathise with, but it's true. Cars, music, sex, drugs — Americans are becoming a society which lives only to eat; pigs in the truest sense of the word. And it's even worse than traditional materialism because it represents a final, bottom-level absence of any values at all.

An unbelievably shoddy educational system has finally given us a generation with absolutely no sense of history. More about that in a later column — for now, let's just say that lots of the kids I know start their knowledge of the entire universe with The New York Dolls and may have made it to The Sex Pistols but are aware of almost nothing inside that thin line. That was the last generation, the ones who graduated high school a couple of years ago. Today's crop don't even care about that — they all want to grow up to be accountants and insurance adjusters.

I mean, you may think you hate hippies but how would you like a generation that isn't rebelling against *anything?* That's what we've got in America today. They're as conservative as the rest of this society is becoming, and for them rock 'n' roll is no kind of outcry against a repressive world. On the contrary, people go to see groups like Kiss and Peter Frampton as part of their monthly ration of bread and circuses.

This sort of pacification is exactly how the entire hedonist ethic has been co-opted into the service of an insidiously repressive society. We've reached the point where all the forbidden thrills are mere products in the marketplace, whether cocaine or kinky sex or combinations and permutations are your pleasure, but it's not really pleasure at all, as the hideous metallic eyes of fashion models and the Super Americans in cigarette ads.

The average American wants the thrill of danger and evil but he doesn't want to take any chances to get it; vicarious, chickenshit kicks. There is a fascination with fascist invulnerability, manifested in things like disco culture's worship of technological dehumanisation for its own sake, and the Warhol crowd's royalty-groupieism, Andy himself taking tea with the Shah of Iran's wife on her American PR whitewash junket. Meanwhile most of the people in this country are so befuddled by change, beaten down by the economy, and plain depressed by the relentless drabness of the 70s, that they want merely to be stroked like infants, resulting in the proliferation of bland-out culture until it has become pervasive: on the radio, TV, magazines, movies, all broadcasting soothingly of *happyhappy* as if America were somehow the benevolently *glazed* eye of the world hurricane.

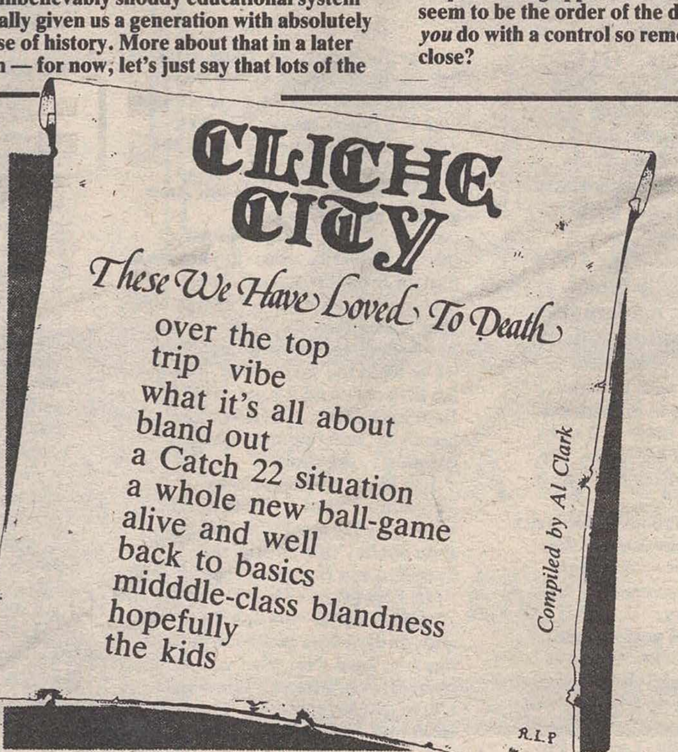
After a particularly inspiring phone conversation with a guitarist friend the other day, he said: "Well, I'm glad to know there's somebody else that hates everything as much as I do." I don't, but at this point there is really no reason not to. Which goes back to my original plaint about the dilemma of wanting to write something that matters in America today. You can rail all you want at *happyhappy*, but ultimately Farrah Fawcett is just another windmill. Which is just another way of saying that our demons are not made of straw, it's just that they are so hard to get to these days.

It's like trying to dynamite the wind: you sense there's spiritual poison in the very air you breathe, but you are narcotised by its very sterile absence of any provocative stench. It would be so much easier if the National Front were marching by our doors every morning.

As it is, even some of the (I always thought) sanest, most liberal people I know have to resort to a poor sorry sonofabitch like Son of Sam for a scapegoat. And make no mistake, our bland facade cannot hide the fact that our body politic is so cancerously tormented that a scapegoat is in order: the press exploited the Son of Sam case to create a siege mentality in a city of eight million people from one lone gunman, and from the Mayoral candidates to the cabdrivers the populace writhes in bloodlust. Perhaps if they saw him strung up and disembowelled in Times Square then they could feel secure in telling themselves that Farrah really is all we need to believe in.

In the meantime, I wonder if this curiously odourless, colourless malaise is confined to our own country, or in other forms is felt worldwide. Either way, becoming an expatriate (which I considered for the first time in my life tonight, which is the real reason for this column) is not the answer. Sure I like The Clash, but their album is not by oceans and continents the story of my life, and I would look ludicrous pretending it was.

There is a far stranger war going on in my own country; I only wish I could figure out some effective way to wage it. As it is, automatic, unquestioning appeasement and capitulation seem to be the order of the day, and what would *you* do with a control so remote yet so stiflingly close?



CLICHE CITY

These We Have Loved To Death

over the top
trip vibe
what it's all about
bland out
a Catch 22 situation
a whole new ball-game
alive and well
back to basics
midddle-class blandness
hopefully
the kids

Compiled by Al Clark

T
H
E

E
N
D

PERILOUS JOURNEY

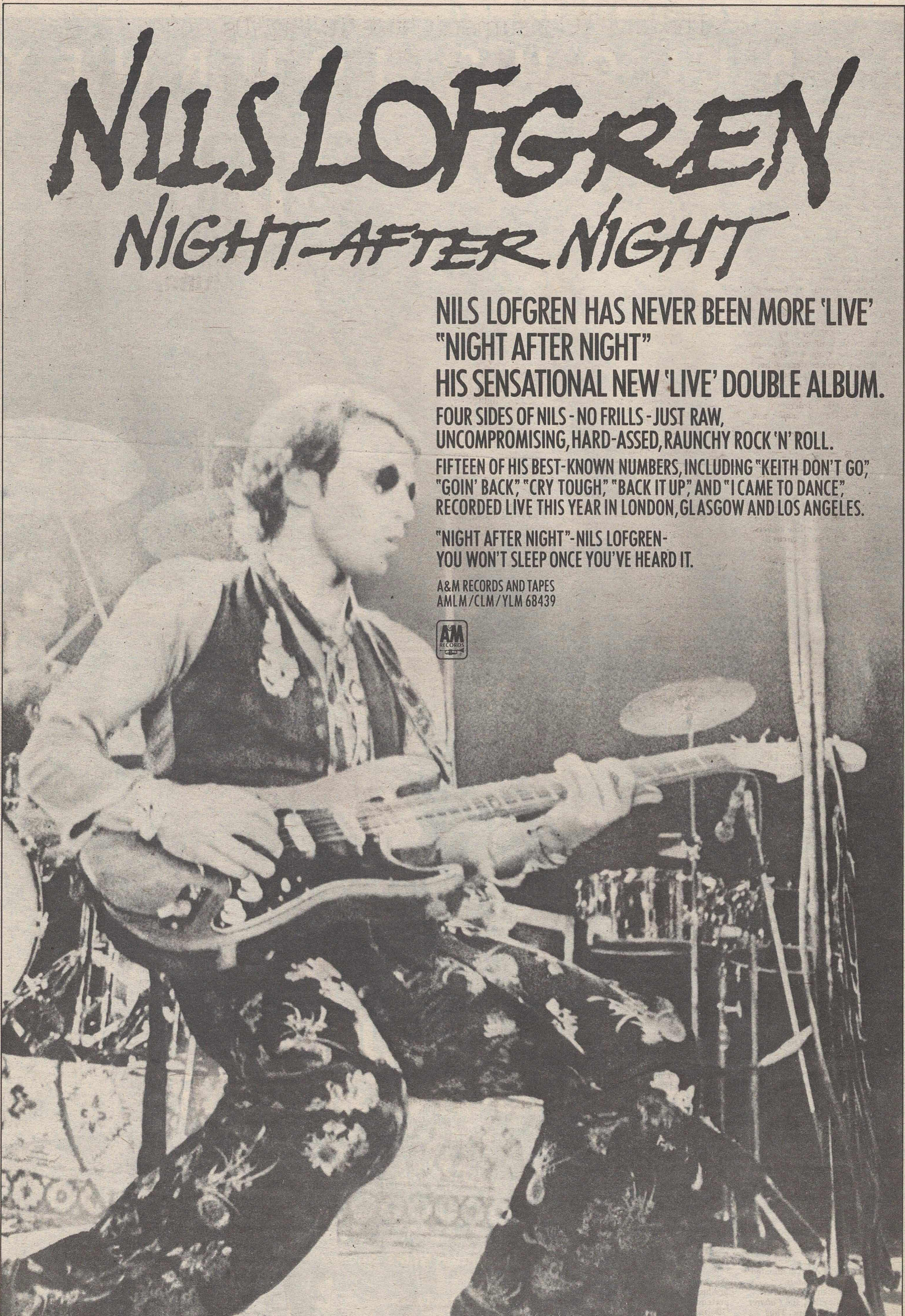
THE RETURN OF GORDON GILTRAP.

The incredible new album from Gordon Giltrap.
Available now on Electric Records & Tapes.

UK tour starts October 14th.

Representation NEMS Agency

marketed by Decca



NILS LOFGREN

NIGHT-AFTER NIGHT

NILS LOFGREN HAS NEVER BEEN MORE 'LIVE'
"NIGHT AFTER NIGHT"
HIS SENSATIONAL NEW 'LIVE' DOUBLE ALBUM.

FOUR SIDES OF NILS - NO FRILLS - JUST RAW, UNCOMPROMISING, HARD-ASSED, RAUNCHY ROCK 'N' ROLL.

FIFTEEN OF HIS BEST-KNOWN NUMBERS, INCLUDING "KEITH DON'T GO," "GOIN' BACK," "CRY TOUGH," "BACK IT UP," AND "I CAME TO DANCE," RECORDED LIVE THIS YEAR IN LONDON, GLASGOW AND LOS ANGELES.

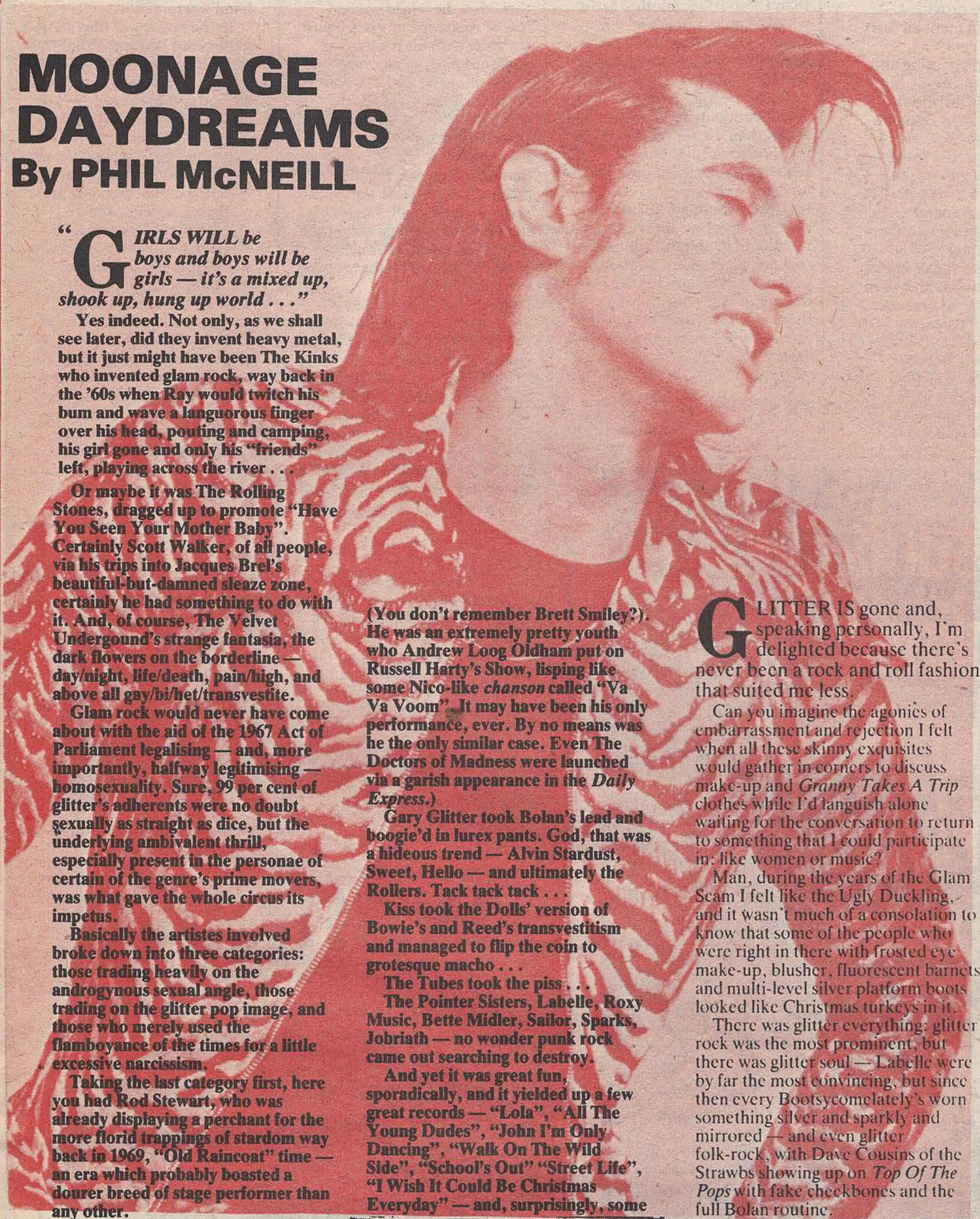
"NIGHT AFTER NIGHT"-NILS LOFGREN-
YOU WON'T SLEEP ONCE YOU'VE HEARD IT.

A&M RECORDS AND TAPES
AMLM/CLM/YLM 68439

The NME Consumers' Guide To The '70s

MOONAGE DAYDREAMS

By PHIL McNEILL



"GIRLS WILL be boys and boys will be girls — it's a mixed up, shook up, hung up world . . ."

Yes indeed. Not only, as we shall see later, did they invent heavy metal, but it just might have been The Kinks who invented glam rock, way back in the '60s when Ray would twitch his bum and wave a languorous finger over his head, pouting and camping, his girl gone and only his "friends" left, playing across the river . . .

Or maybe it was The Rolling Stones, dragged up to promote "Have You Seen Your Mother Baby". Certainly Scott Walker, of all people, via his trips into Jacques Brel's beautiful-but-damned sleaze zone, certainly he had something to do with it. And, of course, The Velvet Undergound's strange fantasia, the dark flowers on the borderline — day/night, life/death, pain/high, and above all gay/bi/het/transvestite.

Glam rock would never have come about with the aid of the 1967 Act of Parliament legalising — and, more importantly, halfway legitimising — homosexuality. Sure, 99 per cent of glitter's adherents were no doubt sexually as straight as dice, but the underlying ambivalent thrill, especially present in the personae of certain of the genre's prime movers, was what gave the whole circus its impetus.

Basically the artistes involved broke down into three categories: those trading heavily on the androgynous sexual angle, those trading on the glitter pop image, and those who merely used the flamboyance of the times for a little excessive narcissism.

Taking the last category first, here you had Rod Stewart, who was already displaying a perchant for the more florid trappings of stardom way back in 1969, "Old Raincoat" time — an era which probably boasted a dourer breed of stage performer than any other.

Stewart never showed any interest in the sexual side of glam until his maudlin "Georgie" performance, followed by a *Gay News* interview and GN reporter Peter Burton (an old friend of Rod's) landing the deal for Stewart's biography.

Another who was into the style but not the content was Elton John — though he too, curiously, later displayed a considerably firmer tie to the gay world than virtually any other rock performer by publicly declaring himself bisexual.

But we lose our real objective. The undoubted instigator of the glam rock craze — androgyny, pop *and* style — was the late Marc Bolan, who, even six weeks or a year ago, I would have claimed as possibly the most decisive single influence on the course of British rock in the '70s.

Bolan rode into the decade on his white swan, and with "Hot Love" he single-handedly created the teenybop market and dragged Pop out of its grave — the biggest teen idol since The Walker Brothers and the first major star since Hendrix to emphasise sexuality and visual image. (In fact, Bolan's overweening concentration on his looks harked right back to the '50s.)

Two years before either David Bowie or Gary Glitter made the charts (apart from "Space Oddity"), there was the mascara'd Bolan wooing the world. He once told me that he took his lead from the glamour of Hollywood — "Fred Astaire and Mae West . . . I just took it and put it on *Top Of The Pops*. It's surprising how much grew out of that."

The ball was rolling. Looking back now, it all seems so long ago. Sure, you can see where Bowie, Glitter, Alvin Stardust, Kiss, Queen, the Dolls, Lou Reed all fit in — but Roy Wood was part of it too, at least in terms of costume, and Cockney Rebel, even David Essex — where did they come into it? Suddenly, possibly because the music was stagnating, the scene was dominated by shallow, glamorous *idols*.

Bowie took Bolan's lead and created an artistic ethos, the *Cabaret* vibe of intellectual Europe. Thus Queen, Mott, Rebel, Brett Smiley. (You don't remember Brett Smiley?). He was an extremely pretty youth who Andrew Loog Oldham put on Russell Harty's Show, lisping like some Nico-like *chanson* called "Va Va Voom". It may have been his only performance, ever. By no means was he the only similar case. Even The Doctors of Madness were launched via a garish appearance in the *Daily Express*.)

Gary Glitter took Bolan's lead and boogie'd in lurex pants. God, that was a hideous trend — Alvin Stardust, Sweet, Hello — and ultimately the Rollers. Tack tack tack . . .

Kiss took the Dolls' version of Bowie's and Reed's transvestitism and managed to flip the coin to grotesque macho . . .

The Tubes took the piss . . .

The Pointer Sisters, Labelle, Roxy Music, Bette Midler, Sailor, Sparks, Jobriath — no wonder punk rock came out searching to destroy.

Marc: apres lui, le deluge.

And yet it was great fun, sporadically, and it yielded up a few great records — "Lola", "All The Young Dudes", "John I'm Only Dancing", "Walk On The Wild Side", "School's Out" "Street Life", "I Wish It Could Be Christmas Everyday" — and, surprisingly, some unusually well defined styles, especially Bolan's and Glitter's. Both Marc and Gary captured something unique in their sound, creating a closed world where the performer and the music become indivisible, a world where normal critical and emotional responses are obsolete — a drug substitute.

This is a very rare ability — again something which Bowie has learnt *subsequently* — and it could be that in the long run glitter rock will be remembered not for any of its essentially topical outrageousness, but for the two great quasi-computerised commercial pop styles it threw up. Motown, Spector, Bolan, Glitter: the early experiments in the Germanic *mechanik* musik which, through the aegis of Bowie, Pop, Kraftwerk, Donna Summer and their ilk, could well pave the way for the sonic automation of the 1980s.

Nevertheless, without the beauty, the strangeness, the bitching, the brashness and the intellectual pretensions of glam rock, the early '70s would have been quite intolerable.

GLAM ROCK

OH YOU PRETTY THINGS

By CHARLES SHAAR MURRAY

GLITTER IS gone and, speaking personally, I'm delighted because there's never been a rock and roll fashion that suited me less.

Can you imagine the agonies of embarrassment and rejection I felt when all these skinny exquisites would gather in corners to discuss make-up and *Granny Takes A Trip* clothes while I'd languish alone waiting for the conversation to return to something that I could participate in: like women or music?

Man, during the years of the Glam Scam I felt like the Ugly Duckling, and it wasn't much of a consolation to know that some of the people who were right in there with frosted eye make-up, blusher, fluorescent barnets and multi-level silver platform boots looked like Christmas turkeys in it.

There was glitter everything: glitter rock was the most prominent, but there was glitter soul — Labelle were by far the most convincing, but since then every Bootsycomelately's worn something silver and sparkly and mirrored — and even glitter folk-rock, with Dave Cousins of the Strawbs showing up on *Top Of The Pops* with fake cheekbones and the full Bolan routine.

Did you see the suits and the platform boots? Oh dear, oh gawd, oh my oh my.

Glitter hit rock and roll like an unnaturally luminous tidal-wave and now it's receded, leaving nothing but a sequinned scum over some of the rock that it touched. Some of the things it washed up, to maintain this marine metaphor for as long as possible, have been able to survive without their glistening carapaces — hands up anybody who remembers Queen as the fag-end of glam-rock? No? Okay, anyone here remember Jobriath? — and some haven't.

The Stones adopted just enough of it to be able to look cute and contemporary without having seemed to be jumping on anybody else's bandwagon (plus Jagger had been wearing make-up ever since *Performance* was filmed, anyway) and even straight-ahead hamburger'n fries blues rockers like Johnny Winter and his bro' Edgar swamped themselves in rhinestones even though it didn't change their music any. The nice thing about it was that you could be into it on any level you liked: lifestyle, music or just a few cute presentation tricks.

DAVID BOWIE developed his particular individual wrinkle-variation out of his science-fiction leper-messiah Ziggy Stardust fantasy and out of his theatrical experience, plus a handful of theories about the Nature Of Stardom and how to achieve it in six easy lessons.

Easily the most valid and convincing of the glitter pack, Bowie and the horde of teenage mini-Ziggies who followed him provided the curtain-raiser for punk by — in the words of no less an authority on the subject than Johnny Rotten himself — "by demonstrating how totally plastic everything else before him had been."

And, incidentally, he also provided the impetus for kids to dye their hair fantasy colours like blue, green, scarlet and purple — colours that human hair never achieved unaided — to wear clothes based on *Flash Gordon* comics and '30s movies, to be exactly what they wanted to be and screw reality, Jack!

Not since the first heady flights of Hippie five years before had kids been allowed to look so bizarre, and where hippies had taken their clothing fantasies from foreign climes and bygone times, Glitterkids looked to visions of other planets and metallic cybernetic futures.

Another Bowie source was the bisexual underground of the Andy Warhol circus. Glitter was about sex, too — any kind of sex you could think of. (Un)fortunately, not everybody had the kind of androgynous beautiful-monster visual that lent itself to the bisexual chic look, which is why there was an awful lot of mutton dressed up as lamb floating around at the time.

And the kids remade-remodelled in the various sparkling images before them: Bryan Ferry and Roxy Music started out with a kind of art school vision of Eddie Cochran in the year 2001 but rapidly sidetracked/sound-tracked into a chintzy evocation of '30s/'40s movie-star Gatsby-cocktail eleganza that had flat-out nothing to do with rock and roll at all, simply being an extension of the kind of vapid croonarama that made the invention of rock and roll necessary in the first place.

There was room for an awful lot of enigma-variation in the glitter universe: Marc Bolan got into it with a style based on maximisation of his original androgynous prettiness, which Was very effective as long as his features remained uncoarsened by time and life. By *that* time he was beautiful no longer, but the costumes had become outrageous to the point that they looked absurd on anyone of less than utterly transcendental physical beauty.

Alice Cooper started out with an individual twist on the Frank Zappa theory of full-tilt Mondo Shocko that led first into mock-transvestism (complete with earnest theorising in the ads for his early albums) then into mock-psychosis followed by mock-Universal Pictures late-night horror-movie gallivantings and finally into pure showbiz. What Cooper did for the mascara business can hardly be over-estimated.

ALL THE above-mentioned had earnest pretensions to Artistic Legitimacy With Capital Letters. Slade, Gary Glitter and The Sweet were content to be Pop (with a capital letter), which meant that they skipped the heavy raps about Theatre of Cruelty/Theatre Of The Absurd/Everyone Is Bisexual, Maaaaan and all the rest of it and simply concentrated on entertainment.

Slade looked glittering and ridiculous just for the sheer hell of it; they'd begun as skinheads, but then saw themselves on television and thought they looked boring so they vibed up their visual stage by stage until by the time they'd finished they looked both further out and more outrageously authentic than most of the Artistic glitter-rockers.

See, their particular way of anticipating punk was to bring the ambience of the football terraces — not to mention a slice of the *population* of the football terraces — in the rock arenas. They had none of the pretentions of Ferry or the delicacy and imagination of Bowie's "Ziggy Stardust" leper-messiah trip: Slade were raunch and roll and British music-hall; they probably thought Max's Kansas City was in Kansas.

Ultimately they blew it because they had no political/social vision whatsoever — if they'd had the sort of

● *Continued over page*

Glam dome . . .

Glam hippy . . .

Glam paunch . . .

Glam turkey . . .

● *From previous page*

breadth of vision that Mott The Hoople's Ian Hunter had then they might have been a 1977 punk band five years early — and because, like Marc Bolan, they spent too much time unsuccessfully wooing American audiences when they should have been staying at home concentrating on making the kind of dent on the home market that no-one could ever have forgotten about.

Thirdly and lastly, their music matured the wrong way: their individuality was dissipated by their eventual growth into the kind of group that originally they seemed like they were set to replace.

Sweet and Gary Glitter were purest meatball: Sweet were an old-fashioned Heavy Metal band nurtured into *Top Of The Pops* silks and satins by master pop manipulators Nicky Chinn and Mike Chapman with a string of hits that began with Kasenatatz-Katz style kiddie-pop based around nursery-school *double-entendres* like "Little Willy" and gradually growing into pop Heavy Metal and rather unconvincing Teen-Apocalypse — now mock anthems of unrest and rebellion via occasional near-master-pieces like "Ballroom Blitz" and "Blockbuster".

They wore the full panoply of Bowie,inspired mixtures of silver jump-suits, pancake make-up and long peroxided locks, but they were really cast as a '70s version of Dave Dee, Dozy, Beaky, Mick and Tich when they *really* wanted to be Deep Purple.

BUT GARY Glitter . . . now he was the ultimate in pop mindlessness, to the extent that you ended up admiring his nerve and trying not to laugh at the sheer absurdity of the visual spectacle that he provided. A massive hulk of a man, all furry torso and spare tyre, round-faced and sweating and did-he-wear-a-toupee-or-not, he looked like a Christmas turkey all done up in Bacofoil and ready for the chef. He made records based around distant distorted guitars, an omni-present electronically compressed drum sound playing a metronomic jackboot tempo and grunting call-and-response vocals based around catch-phrases and even more simple-minded nursery porn than Sweet's records.

He even called his group The Glitter Band, thereby swiping the name of an entire genre. And little girls went apeshit over him: toupee, paunch and all. He looked more like a barman than a teenage idol, but he wasn't afraid to look like a twerp. He looked even more of a twerp than Elton John, another artist with less-than-obvioius teen appeal who parlayed his somewhat unlikely appearance into total asset by sheer flash.

Despite a musical classification nearer to Hip MOR than the rest of the artists discussed herein, Elton's stage presentation and manic let's-drop-the-big-one-now clothes sense puts him right in there with the bigtime glitter rockers, all feathers, sequins, gold and silver lame, multi-storey platforms . . . there wasn't a visual trick going that EJ didn't have in his repertoire.

THE INTERCHANGEABLE terms back in the heyday of all this weirdness were "Glitter" and "Glamour", the latter generally abbreviated to "Glam". What it meant was that what the world needed less of was some guy in a beard standing with his back to the audience playing an organ solo for 25 minutes, and what it needed more of was short, sharp attractive sounding records performed by interesting-looking, visually flamboyant geezers with a different attitude. It was about posters on the wall, singles on the jukebox and that satin top in the window that would, please God, still be there come Friday when the paypacket/pocket money arrived so it could be worn to the Bowie/T Rex/Roxy Music concert on Saturday.

Plus it was a great parent shocker: is that one with the short hair and the lopstick a boy or a girl? (giggle). Are you *really* going to go out looking like that? But didn't that David Bowie say he was a homosexual? (Is he or isn't he? Well, he is and he isn't). I've never seen anything like it, have you? (Wellllllll . . .)

Glitter had its backfire, especially since it only served to reinforce and emphasis the distinctions between the demi-gods (up there) and the punters. The emphasis on stardom as a way of life was horribly elitist and very destructive, and at least one promising glitter group crashed in flames because they thought they had to behave like stars long before they could physically and mentally handle it, long before they could financially afford it and — down to the bottom line — long before their status as a band warranted it.

In the end it was fun, all that glitters not being gold but who can afford gold anyway? When it came right down to it, glitter carried with it the seeds of its own destruction, but that's okay too. It was the first real *pop* thing that happened in the '70s and it brought a great cast with it, a cast of geniuses and madmen, poseurs and philosophers, winners and losers, clowns and warriors, stars and fools. All those gleaming turkeys in their joke-shop threads livened things up a lot, and any time there's no room for a phenomenon that gives kids something new to do to keep Queen Boredom at bay, then it's time to hang up the rock and roll shoes and get into stamp collecting.

Bye sweetie!

"I've never seen the Kursaals rock so hard, so streamlined and so purposeful...I came away convinced the Kursaal Flyers could be the band to trounce all-comers this autumn"

- Phil McNeill, New Musical Express.

Now on tour

FIVE live KURSAALS!

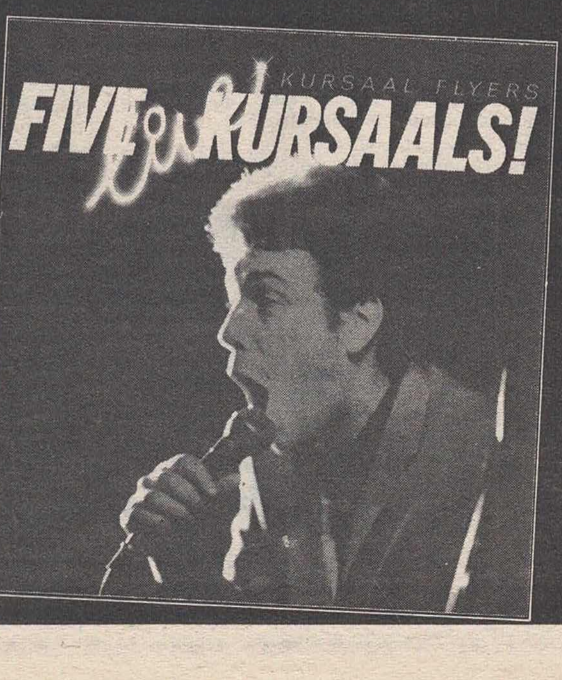
with THE CORTINAS

Sept 30th	Southampton University
Oct 1st	Barnstaple Chequers
3rd	Bath University
5th	Wakefield, Unity Hall
6th	Fyfe, St. Andrews Hall
7th	Glasgow, Strathclyde University
8th	Edinburgh, Herriot Watt University
9th	Liverpool, Erics Club
14th	Aberystwyth University
15th	Birmingham University
19th	Keele University
20th	Leeds Polytechnic
22nd	Bangor University
23rd	Sheffield, Top Rank
24th	Guildford Civic Hall
26th	Wolverhampton, Lafayette Club
27th	Warwick University
28th	Nottingham, Trent Polytechnic
29th	Manchester, U.M.I.S.T.
31st	Doncaster, Outlook Club
Nov 6th	Bedford, Night Spot

Be there... or be square

The new album from
The Kursaal Flyers featuring:
T.V. Dinners
Pocket Money
Cruisin' For Love
Little Does She Know
Speedway

Produced by Vic Maile
82253
CBS Records & Tapes



WARNING

You are now nearer 1984 than 1970.
To find out where we're going, we have to look where we've been.
Get a grip on the '70s, get to grips with the NME Consumers' Guide to the '70s
Continues next week.

STRAIGHT MUSIC PRESENTS
STIFF'S GREATEST STIFFS....LIVE....

ELVIS COSTELLO
NICK LOWE
WRECKLESS ERIC
IAN DURY
LARRY WALLIS

FAIRFIELD HALLS
PARK LANE, CROYDON (GEN. MANAGER MICHAEL TEARLE)
SUNDAY 16th OCTOBER at 7·30
TICKETS £2·50, £2·00, £1·50 (INC. VAT) AVAILABLE THEATRE BOX OFFICE, TEL. 688 9291, LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., W.1, TEL. 439 3371, USUAL AGENTS OR ON NIGHT

TOP RANK SUITE BRIGHTON
WEST ST. BRIGHTON
WEDNESDAY 19th OCTOBER at 8·00 (LATE BAR)
TICKETS £1·70 (INC. VAT) ADVANCE TOP RANK SUITE BOX OFFICE TEL: BRIGHTON 25895 OR VIRGIN RECORDS, SOUND CONNECTION, FINE RECORDS, MEGA WATZ OR £1·90 (INC. VAT) ON NIGHT

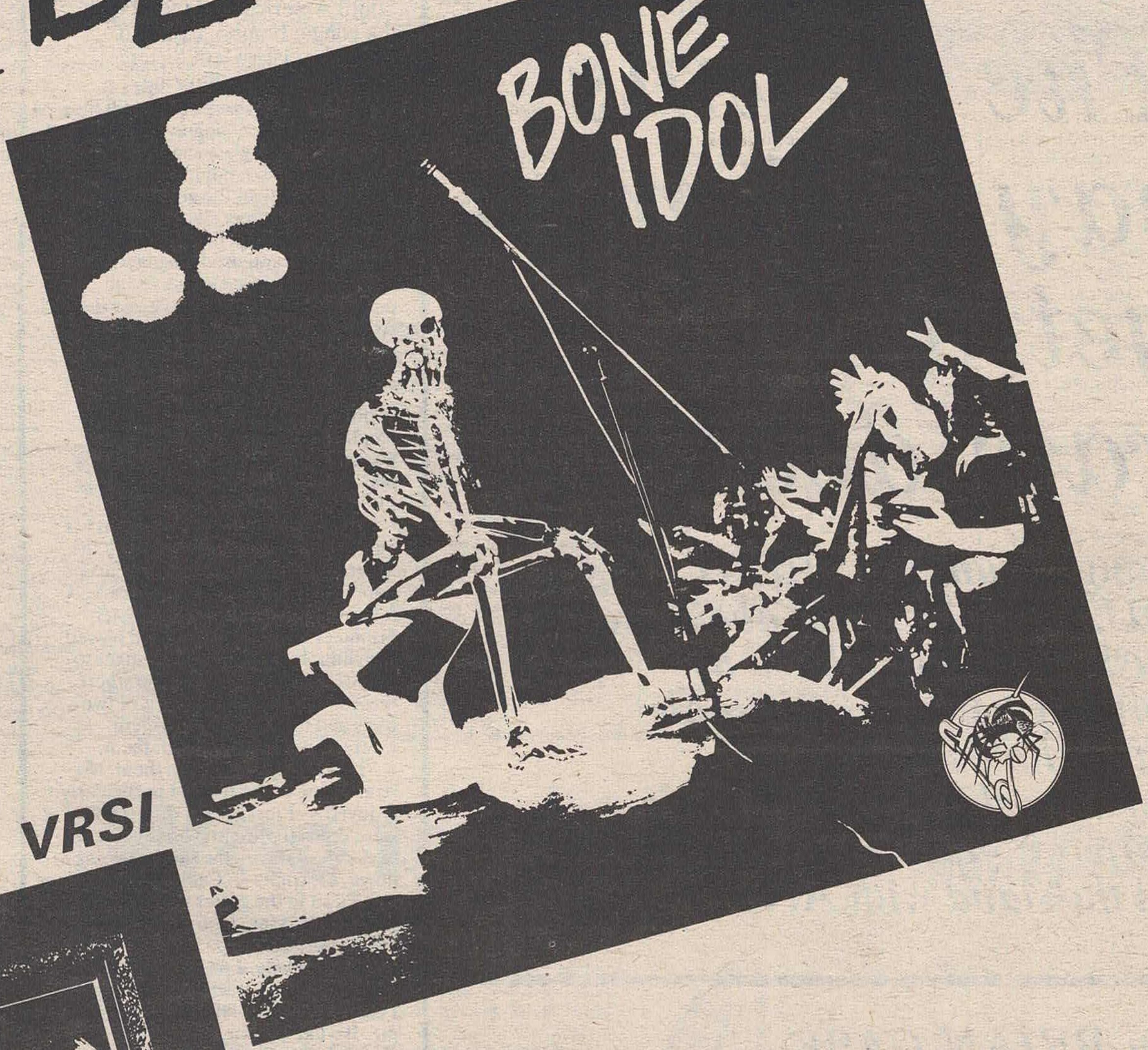
BIRMINGHAM TOWN HALL
BIRMINGHAM B3 3DQ
TUESDAY 25th OCTOBER at 7·30
TICKETS £2·00, £1·50, £1·00 (INC. VAT) ADVANCE TOWN HALL BOX OFFICE, 10·00 A.M – 6·00 P.M, MON – SAT, TEL. 021 236392, OR ON NIGHT

TOP RANK SUITE CARDIFF
QUEEN ST. CARDIFF
WEDNESDAY 26th OCTOBER at 8·00 (LATE BAR)
TICKETS £1·70 (INC. VAT) ADVANCE TOP RANK SUITE BOX OFFICE TEL: CARDIFF 26538, SPILLERS, SOUND ADVICE: CARDIFF & NEWPORT, HOT ROCKS: NEWPORT, OR £1·90 (INC. VAT) ON NIGHT

LYCEUM
STRAND, W.C.2
FRIDAY 28th OCTOBER at 8·00
TICKETS £2·50, (INC. VAT) ADVANCE LYCEUM BOX OFFICE, TEL. 836 3715, LONDON THEATRE BOOKINGS, TEL. 439 3371, PREMIER BOX OFFICE, TEL. 240 2245, EDWARDS & EDWARDS, TEL. 734 9761, OTHER AGENTS, OR £2·50 ON NIGHT

NEW RELEASE

DOUBLE A SIDE SINGLE



VRSI

JUST WANT TO BE MYSELF
I JUST WANNA BE MYSELF

DRONES

Catch them with the Stranglers at:

Malvern Winter Gardens, Oct 6
Bangor University, Oct 8
Manchester, The Apollo, Oct 13 or 14
Leeds, Queens Hall, Oct 15
Sheffield, Top Rank, Oct 19

Released by
Valer Records (UK) Limited
Chancery Chambers
55 Brown Street
Manchester (UK)

Tel 061 832 4010

JAZZ

The drums say: 'Women get a raw deal'

Congo drummer TERRI QUAYE don't beat about the bush. She fought back by forming her own all-female band, holds courses for aspiring skin heads (female variety), and holds her own on the stand with ANYONE.

By BRIAN CASE

THE HAND DRUM arrived with the Grannie Smiths in Eden, old as God's dog and spawning relatives on every continent.

India produced the versatile tabla bayang, a versatile pair of bongo drums that fuel the sitar. South America responded with the conga, bombo, caja and atabaque. Islam lent Sister Salvation the tambourine.

Africa's hand drums would fill the Sears Roebuck catalogue many times over — the hourglass-shaped double-headed dundun capable of a two-octave range, the gome drum which the drummer sits upon, using his heels to change the tension, the box-shaped fanti osode drum with its crescent slit, played with a fist and a tapping rap. The Ga people and the Ewe people and the Ashanti have more drums than you could shake a stick at.

Terri Quaye's conscious starting point was with the Afro-Cuban big band of Dizzy Gillespie. She got a track on Chano Pozo, Dizzy's conga player, and that was it. Congas. Age 11.

In 1970 she went to Ghana, ran her own radio show, and played with the master drummers. "Two of my drums are Ewe drums and they were carved for me on the orders of the master drummer of Ghana. When I'd played with him, he ordered a messenger to go to a village called Apiguso where these drums were carved out of two trees and then brought to Accra where I was presented with them.

"I enjoyed playing with them. No strain. One of the things I particularly enjoyed — I just got my drums and went down to this little hoodlum area in Accra — it'd be the same as going down, er, what? — Cable Street — and I'd sit in the gutter with the drums and people'd say, Ooo, Terri's here, bring your drums up.

"Instinctively, I play more African than most people, which is something I didn't know until the Africans told me. It's like the way I play with the flat of the hand, and use the drum more as a melodic instrument."

Terri's a cockney, straight up, no shit, big laugh, have-a-go. A branch of the family are in Africa, but that doesn't explain how she woke up one night in Balham talking in Yoruba about the forthcoming Pan-African Festival. "I don't know any Yoruba — I mean, I really don't know it!"

The first time I saw Terri Quaye was at the Bobby Breen Benefit down the 100 Club, a cheerful woman lugging a coupla congas up to the bandstand where Johnny Griffin was in supersonic spate. "All right, mate?" and she sat in and the temperature, unbelievably, rose.

She's played the Village Vanguard with Elvin Jones, Brooklyn with Lee Morgan and Billy Higgins, fronted her own band at the Needle's Eye bar with Richard Davis, Art Lewis and Harold Mabern. She's recorded with Shepp, Duda Pukwana, John Stevens and Trevor Watts.

What was the difference between playing there and playing here?

"Everyone takes it so much more seriously in the States. It's assumed to be serious — here people ask you if you're serious. It's cut-throat and it's supportive, which is a contradiction. There's always somebody behind you who wants to play, so you've gotta keep up, but on the other hand, if you can hit that high level, it doesn't matter who you are, you're welcome.

"Here, they're a bit worried about sharing things, a bit cliquey. It's that paranoia here that led me to form a women's band because I wanted to get away from that."

Terri's trio, Moonspirit, features big-band leader Gill Lyons on bass and pianist Val Fenton, a student of Stan Tracey's, playing the leader's compositions. The night I caught them, the sound wasn't too good and the keyboard wasn't pulling her weight, but the potential was there for a strikingly original soundscape.

"I know people are gonna say why an all-woman group?" says Terri. "Well, I know through my own experience how hard it is to be a working woman musician in this field and to want to contribute — the role is to stand back and leave the field clear for Greater Mortals. I've gone through all that shit which is boring and I'm not going to go into it — but I've come out and survived. I'm now in the position of being respected as a musician, and the sexuality is no longer a problem. It's been sorted out. People know who I am, that's it, fine.

"It's unjust that women have to go through this, so I thought it was about time I formed my own group as a vehicle for my own music — and in doing that, reverse the selective process. I'm not exclusively playing with women — I don't want that either — but my preference would be to play with women because they've been in the position of suppression, and male musicians can always get a gig. Still, there's no way I want an all-woman band if it's inferior musically."

Drumming is one of the bastions of macho, a no-go area barbed with propaganda about balls and brute force. Terri won't have it. She's taken on the Establishment by teaching drums to women from New Jersey to Camden Town.

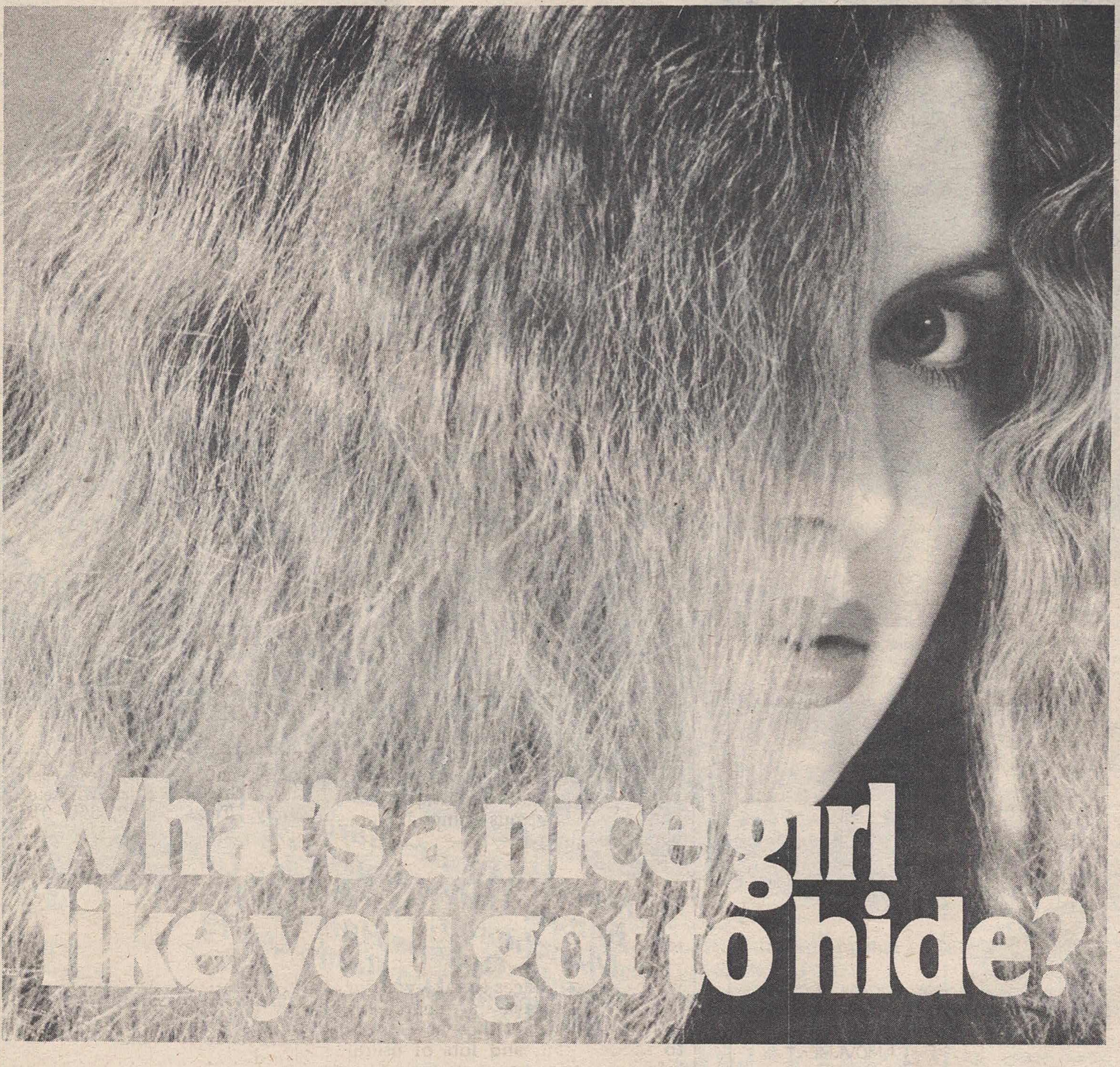
In her Black Studies lectures she points out that the African slaves brought over to the West Indies had their drums confiscated by their colonial masters. Too frightening, too inflammatory. They passed the death penalty on drummers.

The slaves improvised drums from hollowed out bamboo logs and pumped them into the ground, and when these too were banned, rose up in revolt. Finally, as a safety valve, the slave-owners permitted steel drums, mellifluous and polite, to be played at colonial parties. The parallel is obvious.

"I teach women because there's no one else to teach them. When they see me play, they feel I'm their spokeswoman. They feel my energy, but they've been conditioned not to do it, to take a secondary role. They've very rarely had the opportunity to attack and their energy's been smoothed out.

"I've gotta open two doors — open Number 1 Door and say, 'Come in, you're welcome' — open Number 2 door and tell 'em, 'And you can ATTACK.' That one takes a little time. It's a question of thinking to yourself, 'Teacher says it's all right if I go MAD and really give it one.'"

Her current class at a Women's Arts Centre is composed of teachers, students, office workers, booksellers, an actress and a pregnant housewife.


What's a nice girl like you got to hide?

Spots aren't exactly a turn-on. But then, neither is a face full of plasters. Anyway, why waste your time covering up? When you can do something positive to get rid of spots.

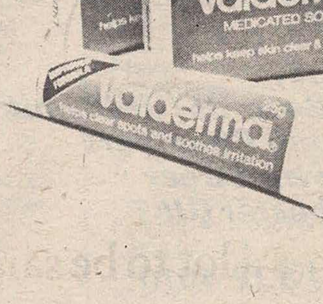
Start right away with Valderma Cream. It attacks the bacteria that help cause spots. In tests it kills over 98%. No other cream is more effective. And by killing off bacteria, it can stop spots from spreading.

Meanwhile Valderma soothes away the inflammation. So the spots can clear up faster.

And washing with Valderma Soap can help to keep you spotless. It leaves a protective barrier on your skin. So use it every day.

Start using Valderma, and you'll come out from behind those plasters. Because soon, you won't have anything to hide.

Valderma leaves you spotless.



TERRI QUAYE with Ewe drum master ROBERT AYITEE in Accra, Ghana. Pic: VALERIE WILMER.

The waiting list is immense. To avoid intimidation, patronisation and ego clashes, men aren't allowed in. The women learn basic rhythm patterns, drum techniques and reading.

"They don't all want to become drummers — this isn't the end product. It's to learn a way of releasing energy artistically, a way of communicating. They all start off as single units, not knowing each other, and a few weeks later its 'Listen — you coming over six o'clock Saturday for a blow?' That's what it's all about! It's just breaking down another myth. It's not about biceps and being a bloody giant — it's about confidence and attack.

"You play whatever you are. Delicate people play finely — that's all right."

Some of the dues that Terri paid came from trap set drummers who tried to drown her out, override, chuck her a contemptuous slice of space.

"It's OK now. When you play with musicians who are confident, they don't need to kill you. They'll listen.

"You know that old fashioned thing of really getting the foot going —WHEEEE — and the smile breaks out and you feel really good inside — THAT'S what it's all about. To get that glow going inside. When that happens, I can sit back on the whole thing and just ride on top of it like riding a wave.

"I used to get that with John Stevens. We'd get into a groove and the two of us'd be roaring away, but also there'd be an essence of laying back because it had got into that groove — and damn me, you could be sure the two of us'd be smiling.

"But it isn't always just to make you feel happy. It should be a true reflection of your inner feelings — what's in your gut and not in your head, right. There've been times when I've been caught short because I've suddenly become aware that I've been giving away a lot more than I thought I was. It might be what I've needed to do — be naked — but it's come as a shock for other people.

"It's a relief to me to release and share that pain, but paranoid people cringe. They scream because they've been opened and that sort of paranoia can spread throughout a group. If you're not able to take the consequences of being exposed, then you shouldn't get up on that stage."

Watching her play is like watching Astaire, Kelly, O'Connor dance. Forearms, wrists, hands, rising and falling with the simplicity of absolute rightness, the sound of the congas cupped and palatal and deep as an oilwell. Terri Quaye plays solo concerts too, sending the punters home humming melodies that they'd never believe drums could teach.

Unlike most people Terri likes to have a laugh. Actually, her laugh could strip paint, a great hearty Oh-my-Gawd of a guffaw, as she elbows into a story.

The other day she went out to buy a spare pair of mallets, found a music shop with drum kits in the window. "The salesman said, 'Good afternoon, dear. What can I do for you?' I said, 'Mallets please.' He said 'What?' I said, 'Mallets.' So he stared at me. 'What do you mean mallets?' 'Mallets! This is a percussion shop, isn't it?' So he said, 'All right, dear — what do you want to do with them?' So I said — like I can't believe this bloke — I said, 'Hit a bloody drum! What do you think I wanna do with them?' He sorta backed off and looked at me as if I'd grown another head. 'Sorry', he said, 'we don't have any', but it was definitely GET RID OF HER.

"I know he's got mallets there, but he had a block because I was a woman and he couldn't conceive that I really meant mallets. So I went to my usual shop and when I told them about it, they fell about. 'All right', I said. 'No dumb remarks. I want mallets.' The bloke said, 'You don't want to knock any nails in, do you? Is that the remark?' — but he was laughing so that was all right."

Selected discography
Archie Shepp, "Cry Of My People" (Impulse); Dudu Pukwana, "Assegai" (Vertigo); Amalgam, "Innovation" (Tangent).

Each one has something different to say for itself

Agfa PEM Series
The professional tape with a matt black coating for firm, even winding and a ferric oxide layer which gives a better high-frequency performance, lower HF distortion and 40% less tape hiss than conventional low-noise tape.

New Agfa Carat Ferrum + Chrom
The new high-quality cassette based on dual-layer technology that gives an unsurpassed performance: an upper chromium layer with optimum properties for recording high and highest frequencies and a lower layer of iron oxide for first-rate reproduction of low frequencies.

Agfa Stereo-Chrom
The chromium dioxide cassette that offers faithful reproduction, greater purity of acoustic overtones, clear rendering of orchestral sound and unadulterated reproduction of speech — altogether a superior high-frequency performance.

Agfa Super Ferro Dynamic
Improved output at the right price — the SFD Cassette brings out new levels of performance from your machine. Its highly refined high-density iron oxide records with lower noise and better results; and the special built-in tape guidance mechanism means SFD Cassettes have the reliability to match their performance.

New Agfa Super Color
High dynamics at low cost — a higher density of iron oxide gives recording level control and frequency response that are better than ever before, even on the simplest machines. With exclusive color coding for easy reference in your cassette library and a thumbslot for easier opening.

There's a lot to be said for Agfa

JOIN THE AGFA SOUND IMPROVEMENT MOVEMENT

Go on
LET HIM HAVE IT

the present that brings bliss at Christmas
The 1978 Sex Maniac's Diary

IN HIS POCKET, *with his hand* — The Sex Maniac's Diary with tables of naughty facts, daily sex positions, astrology, a kink for every week, wild sex games, rude foreign phrases, depraved quotations, ... and such wondrous things happen when he flicks the pages. BOUND SLIM AND NIFTY ONLY £2 including VAT.

ON HIS DESK, *with his Secretary* — The Sex Maniac's Desk Diary with faraway places to take you for naughty festivals, a chart for fathoming your fetishes, new words to seduce you, and lots of useful information for your man on safari.

BEAUTIFULLY BOUND IN RED AND GOLD ONLY £5 including VAT.

To: Executive Distributors (Sales) Ltd., 2 Godstone Road, Whyteleafe, Surrey. Telephone 01-660 0102.
Please send me .... Desk Diaries
.... Pocket Diaries
I enclose £... by cheque/P.O. made out to Executive Distributors (Sales) Ltd.
Name ....
Address ....
....
I am over 18 years old
Signed.................
N.M.E.

Teenage spots.

This new two-minute-a-day treatment has everything you need to clear them fast.

Clinical tests show it works.

Spots, pimples, blackheads . . . aren't they a nuisance! But now, you needn't live with them for long, because now Clean and Clear is here.

Clean and Clear was specially developed by Beecham dermatologists after studying young people's skin problems just like yours. Clinical trial has shown how well it works. And it takes only two minutes a day to use.

Everything you need

Clean and Clear is different in two important ways. First, it's a medicated *gel* wash, not an ointment, cream or lotion. Secondly, it combines, in one preparation, everything you need to clear spots fast.

Clean and Clear cleanses thoroughly but gently – carries away excess surface oil and germs, and dries up spots. It frees blocked pores, to dissolve unsightly blackheads and it checks the cause of inflammation. What's more, it has an antibacterial agent expressly selected for its ability to penetrate and combat bacteria deeper down.

How to use Clean and Clear. Make a lather with water. Massage in for 1 minute twice daily. Rinse and pat dry.

Clinically tested

In order to demonstrate how successfully Clean and Clear works, a strictly controlled trial was undertaken in the dermatology clinic of a leading London teaching hospital.

DEVELOPED BY BEECHAM

All those taking part were young people and, in a high percentage of cases, the doctor in charge reported really positive improvement.

Clear healthy skin

Massaged in for just one minute twice daily, this Medicated Wash could make a wonderful difference for you too . . . effectively treat unsightly spots and pimples, help your skin look clearer and healthier than for years.

Get Clean and Clear at your chemists today. It's easy to use, non-greasy, and no unpleasant odour or telltale trace remains on your skin. Most important of all, it has everything you need to clear spots fast – and clinical tests show it works.

Clinically tested for clearing spots

Available only at your chemist. Starting today, Clean and Clear your skin.

SINGLES

British Loony in savage attack on Netherlands

REVIEWED THIS WEEK BY STEVE CLARKE

MR JOHN DOWIE: Another Close Shave (Virgin). Magnum opus from Great British Loony, formerly of John Dowie's Big Girl's Blouse. This is just one of four cuts on a *seven inch* single, on which Dowie numbers that most innocuous of races, the Dutch — who even have the good taste to recognise the talents of Ry Cooder and Randy Newman.

Propelled along by monotone bass and rippling electronic keyboard the redoubtable Dowie intones: *"The Dutch, The Dutch, I hate them worse than dogs / They live in windmills and mince around in clogs / . . . The Dutch are mad, their fingers stuck in dykes / They use the wrong side of the road and ride around on bikes"*. And that's not all. In another song, "Jim Callaghan" — doubtless released to co-incide with the great leader's week at Blackpool — he eulogises this giant among men. Great stuff!

NEW WAVE

THE RADIATORS FROM SPACE: Enemies (Chiswick). Not to be confused with the Alan Hull-led Radiator, these are the unfortunates who happened to be headlining the Irish Punk festival blighted by the death of Patrick Coultrey this summer past. "Enemies" is neither a comment on the ugly affair or upon our treatment of it (as some over-zealous *Melody Maker* writer stated in his column last week), seeing as how it was recorded before the festival. It is, though, a good pop punk record characterised by an inventive (for the genre) staccato riff, decent melody line and a mix which doesn't, unlike so much identi-punk, rely on redundant heavy metal stylings. In fact, the whole thing, in terms of atmosphere, reminds me of The Small Faces — which is a lot more than you can say for the product hitherto released by the re-formed band of the same name. Despite "heavy lyrics" (you know, enemies from our own side — strewth, they sound like bleedin' 'ippies) the band sound like they're enjoying themselves. No wall-to-wall sneers here, and after all living on the other side of the Irish Sea would justify them a lot more than those who insist on adopting such a stance just to be chic. A hit. I hope.

THE JOLT: You're Cold (Polydor). Strictly third division punk from this Scots combo. Untidy and lacklusture playing. Flat production.

XTC: 3D EP — Science Fiction / She's So Square / Dance Band (Virgin). A 12-incher, this one is the kind of Art School Weirdness Punk you'd expect an A&R man from Virgin to sign. While it isn't exactly my cup of meat, there's no denying that these boys have ideas, even if most of the vocals are highly stylised. There's more than a shade of Pattie Smith and Tom Verlaine. Otherwise the originality count is high. Punks and all other interested parties should cop a listen since each cut is well worth while. The lyrics sound good too — mentions of (I think) The Yardbirds and Jeff Beck in "She's So Square", but hardly a put-down of aforementioned Importants Acts.

NEW WAVISH

JONATHAN RICHMAN AND THE MODERN LOVERS: Egyptian Reggae (Beserkley). Real hardcore Richman freaks will be well familiar with the output of Jono Boy by now. But hey, you punks, if you thought Richman was just about things like "Roadrunner", then you're in for one hell of a shock. This is just plain goofy and very cute to boot as Jonathan and The Moderns go all acoustic, even fluffing a bit here and there, on "Egyptian Reggae" — a title which says more about what it sounds like than I ever could. Something about Richman's guitar picking on this which reminds me of those old Shadows' instrumentals. Smile Away.

NOT NEW WAVE AT ALL

STATUS QUO: Rockin' All Over The World (Vertigo). In which our bedenimed heroes get stuck into a song by John Fogerty, one of the great unsung heroes of rock 'n' roll. No surprises as the inevitable head bangin' and perfectly lank-brained rivvum guitars lock into third and stay there. They're as much a British institution as *Coronation Street* and roast on Sundays. I like it.

ART GARFUNKEL: Crying In My Sleep (CBS). First product from jet set hippy in about two years, and, as promised, he's singing a Jim Webb song — or rather two Jim Webb songs, seeing as how the B side is Webb's brilliant and very sardonic look at the music biz, "Mr Shuck 'N' Jive". "Crying In My Sleep" is a great number, and while I prefer Webb's own version (more passion, more textured sound), Garfunkel sounds a sight better on this very sleek piece of upper grade Hip Easy Listening than he did on his "I Only Have Eyes For You" best seller of a couple of years ago, which was just plain dippy. This has to be a huge hit, and while Webb doesn't need the dollars he could certainly do with a resurgence of interest, particularly as his last album, "El Mirage" is so bloody good.

GEORGE BENSON: Gonna Love You More (Warners). Art Garfunkel's performance and the quality of the above-mentioned songs ensures he keeps terminal MOR bland-out at bay — which is more than you can say of Benson who, at this rate, ought to be writing jingles for TV commercials. In America "Gonna Love You More" is the theme for a chat show hosted by some uptight neurotic and that's where it belongs. Great show, though.

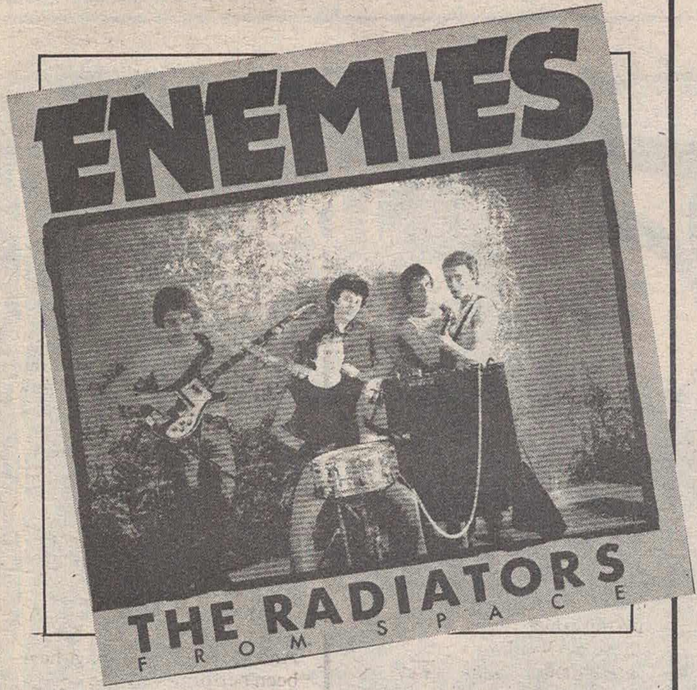
DENNIS WILSON: River Son (Caribou). A cut from Wilson's "Pacific Ocean Blue" and easily the best thing to come from The Beach Boys axis in many a year. "River Song" (reckon it's about ecology but due to the magnificent clutter of it all the words are pretty much inaudible) wouldn't sound that out of place on "Surf's Up". In grand Beach Boys tradition voices dominate, and here Wilson must have shipped in most of the choirs from the Great Blue Yonder. Great strings. Lotsa cellos. Very imaginative. Phil Spector will really like it. Can't wait to get hold of the album.

MATTHEW MOORE: Savannah (Shelter). There's some sterling stuff scattered about the Shelter label — Tom Petty, Dwight Twilley and now Matthew Moore must be considered as a name of considerable substance. Real classy opus, this, with a melody similar to Carly Simon's "You're So Vain", even if the record doesn't quite fulfil its original promise. Hell, that's being churlish, because "Savannah" — dark, brooding — is bags full of atmosphere. And Moore, whose songs have been performed by Joe Cocker, sings beautifully. Very adenoidal. Very passionate. In fact the first time I played this I had to check that it was in fact a bloke making with the silver tonsils.

AVERAGE WHITE BAND AND BEN E. KING: Imagine (Atlantic). Much praised, the AWB's union with Ben E. King has hitherto been a bit of a no no with you people out there and, more worrying for those in question, the American record buying public too. Strange, since to these ears the album from which this is taken is excellent. More's the pity, then, that Atlantic had to choose the only duff track on the album as a single.

SPARKS: A Big Surprise (CBS); ERIC CARMEN: She Did It (Arista). God help us, Sparks, once touted as the remedy for the "post-Woodstock Malaise", are back with us after disappearing into nowhere land for some time. And doubtless their sterile brand of Humanoid Rock will wow the punters' notes right out of their pockets all over again. If you like Sparks, then you'll like this, since, apart from a

Mr. John Dowie
Another close Shave
British Tourist • Naked Noolies In The Moonlight
I Don't Want To Be Your Amputee • New Wave
Jim callaghan • Time Warp



marked drop in imagination on the part of Russ and the other geezer this sounds like the band that used to record for Island. Funnily enough, does Eric Carmen's record. In fact if you played musical blindfold you'd have trouble telling these two records apart.

Carmen's, actually, is less objectionable, seeing as how it doesn't sound quite so stilted, but he can do a lot better than this.

CARAVAN: Better By Far (Arista); RENAISSANCE: Back Home Once Again (Warners). Old Hippies Never Die, they either get rich or turn into MOR artists and get rich. I mean, witness Al Stewart who, after troubadoring it around for years followed by contingents of girls in peasant dresses, made it in the States with a record Tony Blackburn adored. Well, Caravan, the students' favourite (and I dig students no matter what the tolerant Ms Burchill sez on the matter), have gone and done the same thing. "Better By Far" is very pleasant muzak and bears no resemblance to the band who nigh on ten years ago were well into doing ten minute organ solos for "heads". Renaissance, who've always had a rough ride in their own land, are into pretty much the same thing. Only they're not so good at it. Expect to see Caravan in the charts soon.

THIRD WORLD WAR: 96 In The Shade (Island). Good commercial reggae from middle-class Jamaicans. Not sure about that flamenco guitar solo, though.

CLIFFORD T. WARD: I Got Lost Tonight (Mercury). The wimp in me (yes, I'll come clean) has always had a soft spot for Clifford T, the country-loving former-school teacher fond of eulogising Old Romantics like Keats and Wordsworth in song. After an initial flurry of success things turned sour, which left a few courses open to Mr Ward — one of which was to go West and cut an album with an American producer. And this he's done, Bill Halverson being the man in question (responsible for coming up more than a few gems with Stephen Stills), and I'm glad to say that on "I Got Lost Tonight" Clifford sounds almost like Andrew Gold. Don't let Kid Jensen, Cliff Richard, Tony Prince and Colin Irwin's sleeve recommendations put you off, this is decent pop-rock.

CHARLIE BOP TRIO: Mr Big Feet (Capitol). Pristine rockabilly from 19 years ago, and it sounds a lot less dated than some of this week's other re-releases. Talking of which . . .

STEPPENWOLF: Born To Be Wild / Sookie Sookie / Magic Carpet Ride / The Pusher (ABC); ISAAC HAYES: Disco Connection / Chocolate Chip / Juicy Fruit (Disco Freak) / Groove A Thon (ABC); ACE: How Long / Sniffin' About / No Future In Your Eyes / You're All I Need (Anchor). Three more + Fours (such wit) from Anchor/ABC, who recently did the same thing with the excellent Joe Walsh and Alice Cooper. Of the three only Ace's record is remotely worth recommending and even that isn't really essential listening as the band do their low-key foinky thing. Steppenwolf, biker-hippies, sound hopelessly dated and the so-called classic "Born To Be Wild", which I used to like, sounds really lunkish. And as for Isaac Hayes, the man who in collaboration with David Porter penned so many great mid-60s soul classics, well . . . when people say disco sucks, this is what they're talking about. Utterly diabolical. Please don't let the record company tempt you into buying Hayes' or Steppenwolf's platter just cause it's pressed on 12-inch vinyl. And by the way, whatever happened to the vinyl shortage?

SPLIT ENZ: My Mistake / Crosswords / The Woman Who Loves You (Chrysalis). Are Split Enz 1977's Sparks? Does the Prime Minister wear glasses? There seems to be an awful lot of posturing going on here, but to give 'em their due, despite the gimmickcry they play well and Phil Manzanera's production is exemplary. Rather them than Sailor.

SILVER SCREEN

VASELINO!

And other bodily delights. Or otherwise. Silver Screen gets sweaty.

VALENTINO: *"Look Michelle, my darlink, everybody's doink eet!"*

Valentino (X)

Directed by Ken Russell
Starring Rudolf Nureyev, Leslie Caron and Michelle Phillips
(United Artists)

KEN RUSSELL has an extraordinary gift, a rare quality amongst film-makers — the ability to intimidate his audience.

Many may find his films repugnant or vulgar, but none are unmoved. This special quality puts Russell, potentially at least, in the same class as Kubrick and Bertolucci; he is certainly as good as Fellini.

His lesser films *(Billion Dollar Brain, The Boy Friend,* even the disastrous *Lisztomania)* are all imbued with his demented ebullience, and his best films *(Women In Love, The Music Lovers, The Devils* and *Savage Messiah)* turn mere ebullience into a committed stylistic expression. Do you suppose if his movies had sub-titles, Russell would be deified as a cinematic master? *(No. — Ed.)*

In *The Music Lovers,* Tchaikovsky describes his marriage as "dreary and unbearable, a farce"; the same could never be said of a Russell movie, and *Valentino* is a fine example of this highly developed, exuberant form of choreography.

As with all his exaggeratedly romanticised biographies, Russell takes certain known facts and then lets his imagination run wild ("You got the story, who wants the truth," as one newspaperman puts it). Flambouyant maybe, mesmerising certainly, dull never. But Russell's extravagant style invites dissension. The *Evening Standard* film critic, Alexander Walker — who was once publicly struck by Russell with (gasp) a rolled newspaper — went so far as to break protocol (any royal premiered film is not supposed to be reviewed until the knobs have seen it) and despatched a typically vitriolic critique from Paris. Unlike Walker, I've no abiding passion for Rudolph Valentino (I've not even been tempted to *read* a biography of him, let alone write one), but I do consider Russell to be one of the few genuine talents we have.

His view of 1920s Hollywood may well be grossly caricaturised — movie mo-ghouls hovering around vampish Valentino, silent flick starlets with grating Bronx accents, a grotesquely retarded Fatty Arbuckle, vulture-like 'newshounds' at every corner — but it is an undeniably evocative creation, a characteristically vivid tableau.

Relentlessly, Valentino's sexual inadequacies are cruelly preyed upon, explicitly and by ceaseless innuendo. Was he just a pantie-waist gigolo who struck lucky before dying, aged 31, of a ruptured ulcer? A pink powder-puff better suited to carrying a waiter's tray than a movie?

Employing a heady blend of bravura set-pieces, tight cutting and absurdly declamatory performances, Russell has made his most compelling film since his brief flirtation with the rock biz.

Valentino is an elaborately staged black joke, brilliantly sustained. And Nureyev is fine, just fine.

Monty Smith

Suspiria x
The most frightening film you'll ever hear on 4 track stereo!
music by Goblin
EMI
PLUS
GENESIS IN CONCERT U

SALVATORE ARGENTO presents
a film by
DARIO ARGENTO
JESSICA HARPER STEFANIA CASINI
Suspiria x
FLAVIO BUCCI · MIGUEL BOSE'
BARBARA MAGNOLFI · SUSANNA JAVICOLI · EVA AXEN
RUDOLF SCHÜNDLER · UDO KIER
with
ALIDA VALLI as "Tanner" and with JOAN BENNETT
Director of Photography LUCIANO TOVOLI
Music by "GOBLIN" with the collaboration of DARIO ARGENTO
Music Edited BIXIO – C.E.M.S.A. S.p.A. Milan
Produced by CLAUDIO ARGENTO
for la SEDA Spettacoli S.p.A. (Rome)
Directed by
DARIO ARGENTO
TECHNICOLOR · TECHNOVISION
Distributed by EMI Films Limited.

NOW ABC 1 Shaftesbury Ave Tel: 836 8861 Licensed Bar
ALL SEATS BOOKABLE SEPARATE PERFS.
Daily Inc. Sun. 1.45, 4.55, 8.00 pm
Late Night Fri. and Sat. 11.00 pm.
From SUNDAY OCTOBER 9th ABC CROYDON & ROMFORD
ALSO SHOWING AT
FROM SUNDAY Oct. 9th
LIVERPOOL Futurist
FROM THURSDAY Oct. 13th
YARMOUTH Regent
FROM THURSDAY Oct. 27th
BLACKPOOL Princess
FROM SUNDAY Oct. 30th
BIRMINGHAM Futurist
CAMBRIDGE Victoria 1
READING London Road ABC
FROM THURSDAY Nov. 17th
BRISTOL New Centre ABC
FROM SUNDAY Nov. 20th
GLASGOW ABC
NEWCASTLE Westgate Road ABC

Outlaw Blues (AA)

Directed by Richard T. Heffron
Starring Peter Fonda and Susan Saint James
(Columbia-Warner)

NOW THE wrong side of 40, Peter Fonda is fast running out of time in the credibility stakes. With nary a backward glance at *Easy Rider*, he appears to have panicked into appearing in a string of second-rate features since his underrated directorial venture (*The Hired Hand*) flopped at the box office.

Outlaw Blues, a jokey C&W opus, depressingly continues his rapid slide into mediocrity:

Serving time in Huntsville Prison for "being dumb", Fonda's screen entrance — ungainly gait, fixed expression of awestruck consternation, in standard prison issue — makes him come across like Stan Laurel, his naive gullibility endearing to no one but spunky back-up singer Susan Saint James.

She's visiting the jail with her boss, big time C&W star Garland Dupree (James Callahan), who's 'doing a Johnny Cash': *"Two lousy hours and you got yourself a finished album."* Dupree makes off with one of Fonda's songs, it becomes a hit, miffed Fonda busts out and the chase is on.

It's fair TV fare, I suppose, but there's none of the bite which *The Harder They Come* brought to its story of corruption and exploitation. Although once again in an American movie a totally venal way of life is taken for granted, *Outlaw Blues* is played strictly for easy laughs.

Monty Smith

FONDA AND SUSAN: "Yeah, everybody!"

Suspiria (X)

Directed by Dario Argento
Starring Jessica Harper and Stefania Casini
(EMI)

IT'S WELL known that people fear most what they can't understand. An evil that can be named holds less of a threat than one which is insidious and unstated.

The same is often true for the occult thriller. Once the story acknowledges that something's wrong there's no mystery other than what it is and how it'll be beaten, and most of the genre operates on how cleverly the evil is revealed. To my mind the best are those which create unease through subtle nuance, like Nicolas Roeg's brilliant *Don't Look Now.* The worst are those which give the game away from the start, because all that's left to thrill is the grisly detail.

Suspiria is as trite in its execution as it is in its name. From the moment Susy (Jessica Harper) steps off the plane to go to the secluded ballet academy it's obvious that something's wrong. She arrives there to find a hysterical girl running off into the night, the girl soon afterwards dies a horrific death and our heroine stumbles into the role of discovering and vanquishing, mainly by chance, the awful terror.

Only it's not that awful really. But director Dario Argento employs as many devices as possible to make it seem that way. He crams the film with innuendo — suggestive camera angles, odd characters and all manner of figurative intimation — to reach overkill in no time.

Hammer could have made this film with redeeming kitsch, but as it is I count only five gory deaths for those who delight in such things and little or nothing to twist the imagination.

Paul Rambali

Pumping Iron (A)

Directed by George Butler
Starring Arnold Schwarzenegger
(Cinegate)

THE MATINEE audience for *Pumping Iron,* a documentary on competitive body-building, consisted of two musclemen in fairisle (chug-a-lugging bottles of milk to combat loss of bulk during the performance), a mobile unit of gays, and myself in the good old Lambarene Athletic vest. It'll be a pity if the movie stays entirely within the fancy, because it is well made, likeable and informative.

The gym sequences capture the smell of strain, sweat and wet iron rising over shuddering brows, Sloane's linament and knee bandages hovering in the wings. Director George Butler resists the temptation to indulge in frantic cutting, and lets this most steadfast of sports establish its own poetry. Surprisingly, none of the contestants seem narcissistic, and the appraising gazes into the gym mirror are as functional as a driving instructor's.

The main character, title-holder Arnold Schwarzenegger, explains that the aim is to turn oneself into living sculpture, working towards a symmetry — hmm, dab of lat here, soupcon of pectoral there — which involves not only years of manual application and judgement but also character.

"Two more, c'mon — stop slacking," he urges the mauve Michelin man already at his last gasp under a regime as heavy as the Flying Scotsman.

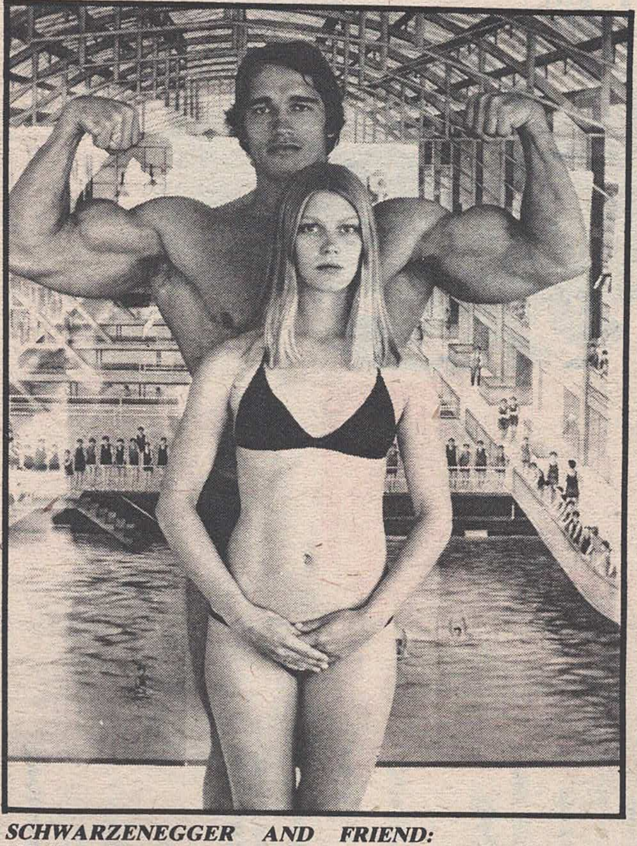
What's it all for? *Cinema verite* sequences chez nous with the mighty uncovert, entirely reasonable motivations: A means to reach the fabled California for the poor Italian villager, a redress of the old sand-in-the-face humiliation for the schoolteacher.

"Ya fizzeek coulda bin carved by Michael Anjello," says the father of the big dumb Brooklynite, oiling him up, rubbing him down, babying his confidence: togetherness.

Schwarzenegger, Mr Universe five times, Mr Olympia six, is pretty enough for the Steve Reeves slot, and is Hollywood bound. A winning machine of ruthless ambition, he details the psyching out of his opponents, the pruning away of hobbling emotions. Tastes have changed. These days, women go GRUK and prefer the tubercular. Schwarzenegger's consolation is auto-erotic: pumping the muscles is, for him, a continuous orgasm.

I had trouble with the Exit push-bar, but anticipate none with my laundry.

Brian Case



SCHWARZENEGGER AND FRIEND: "Well, almost everybody!"

AROUND THE CIRCUITS

The two big Blockbusters — A BRIDGE TOO FAR (A) and THE SPY WHO LOVED ME (A). Terminal boredom addicts only.

Strangest double-header of the week: NASTY HABITS (AA), Watergate convent metaphor with Glenda Jackson and Merlina Mercouri shackled with THE TAMARIND SEED (A) with Omar Sharif and Julie Andrews. What!

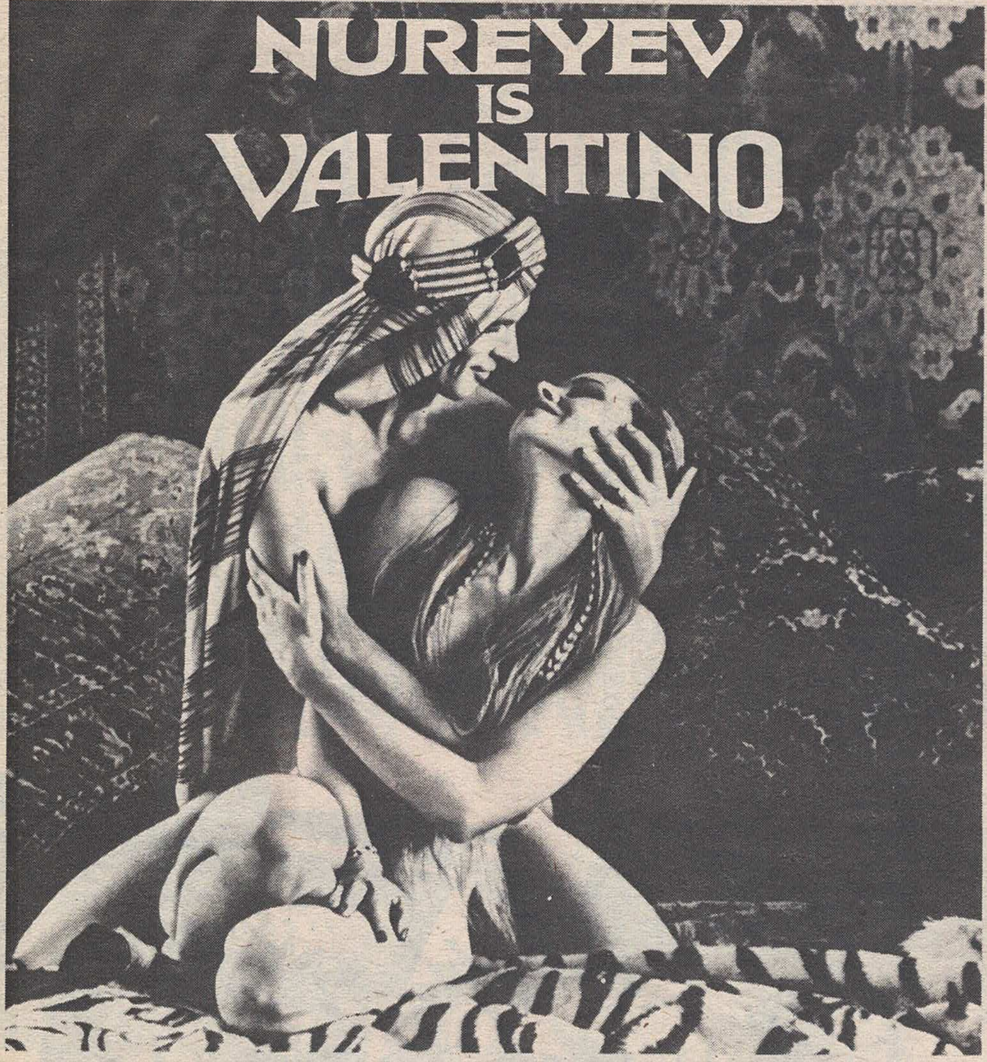
NEW YORK, NEW YORK (A) beginning to make an appearance on the circuits. Lousy but worth seeing for De Niro diehards.

Two Elvis double-headers: GIRLS, GIRLS, GIRLS (U) / PARADISE HAWAIIAN STYLE and G.I. BLUES / BLUE HAWAII (U).

Sex fans can lust along with BLACK EMANUELLE / WHITE EMMANUELLE (X). Where will it all end?

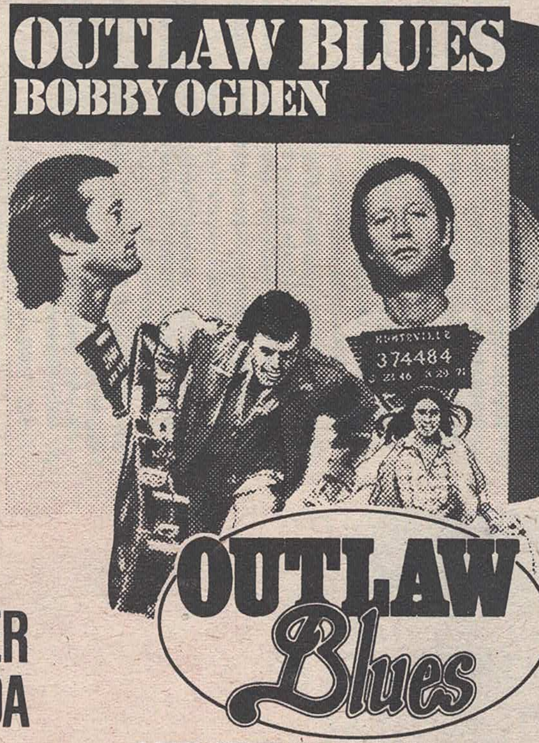
Best main release: SLAP SHOT (X), the ice hockey movie starring Paul Newman. To be reviewed.

Dick Tracy



A ROBERT CHARTOFF-IRWIN WINKLER Production A KEN RUSSELL Film
RUDOLF NUREYEV "VALENTINO" X
LESLIE CARON · MICHELLE PHILLIPS and CAROL KANE
Associate Producer HARRY BENN · Written by KEN RUSSELL and MARDIK MARTIN
Directed by KEN RUSSELL · Produced by IRWIN WINKLER and ROBERT CHARTOFF
Colour
United Artists
NOW! Leicester Square Theatre
TELEPHONE: 930 5252
Sep Progs 1.10 4.40 8.10 Suns 3.00 7.45 Late Show Fri & Sat 11.45 PM

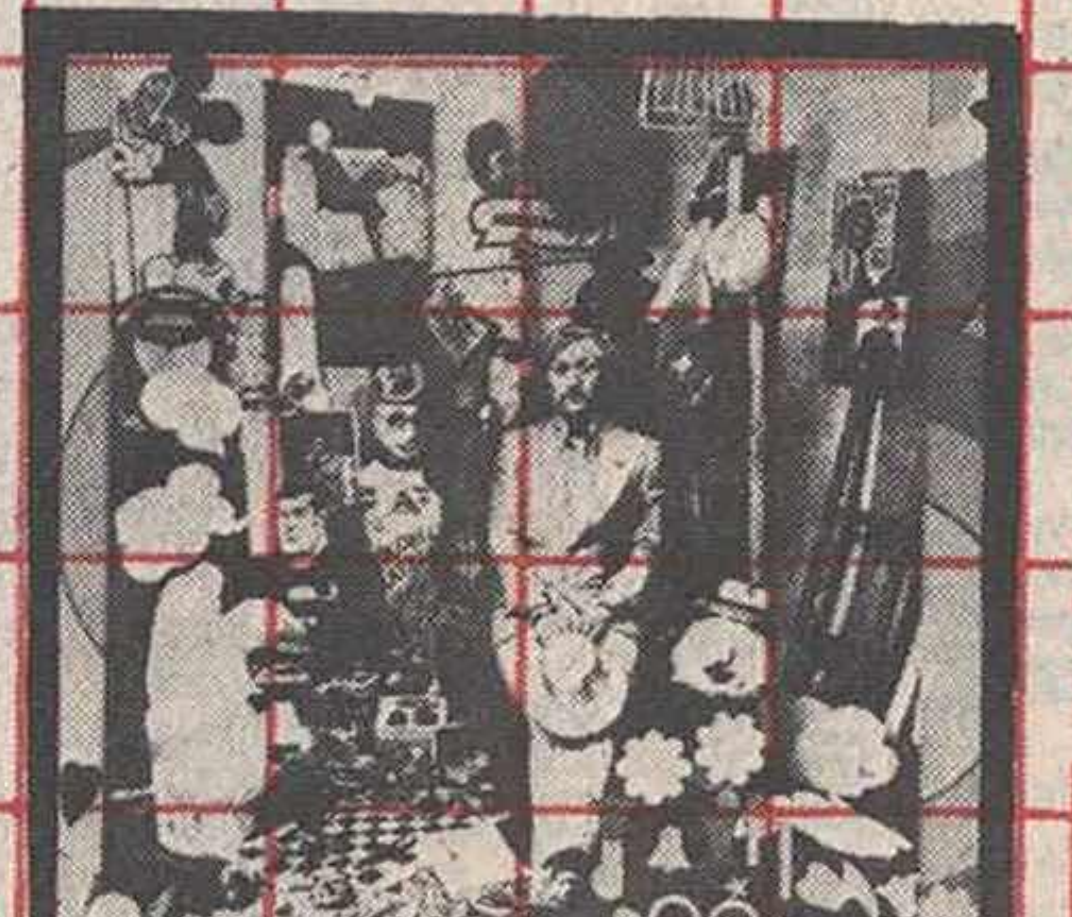
ALL OVER LONDON FROM OCT 9
When you're No.1 on the wanted list...
and No.1 in the charts...it's all go.

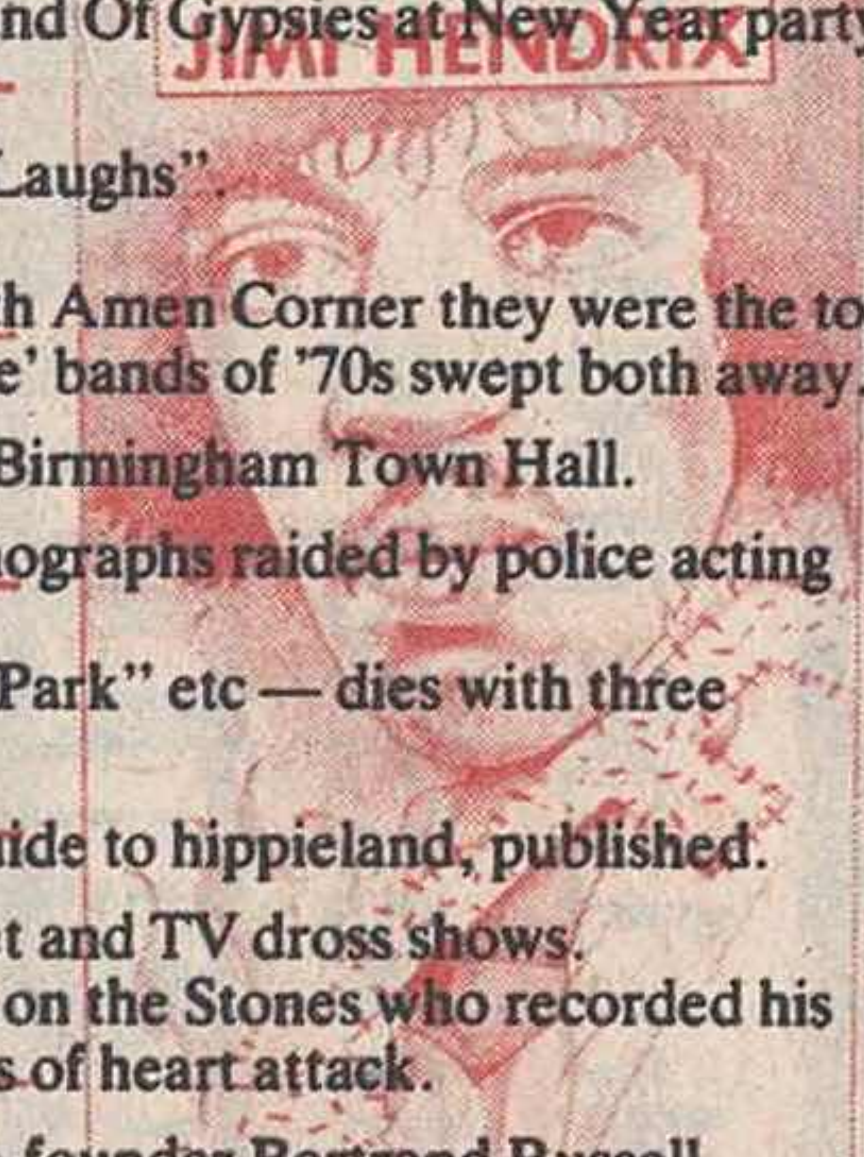


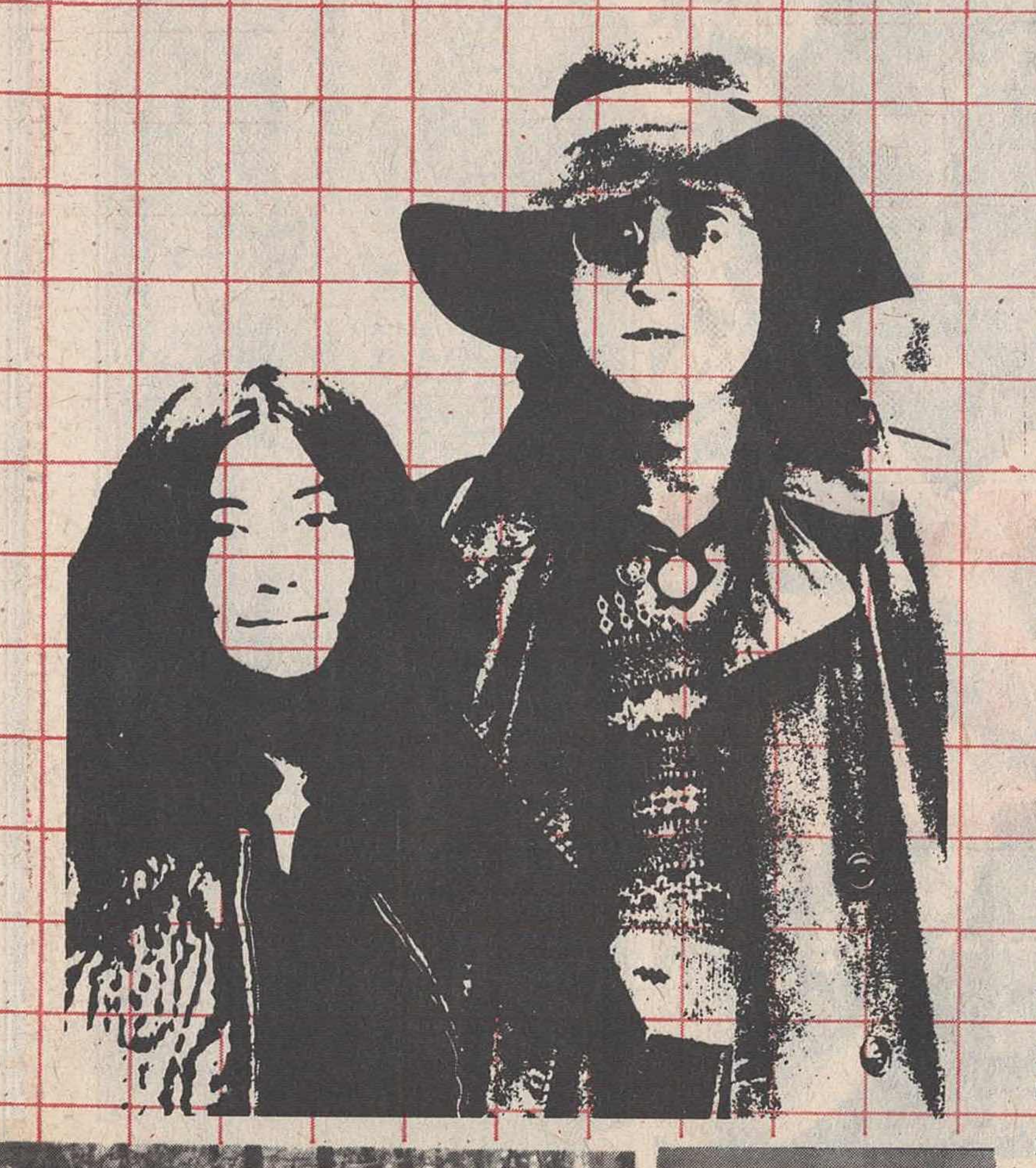
PETER FONDA
SUSAN SAINT JAMES
A FRED WEINTRAUB–PAUL HELLER Production
OUTLAW BLUES AA
Co-starring JOHN CRAWFORD · JAMES CALLAHAN · MICHAEL LERNER
Produced by STEVE TISCH · Executive Producers FRED WEINTRAUB & PAUL HELLER
Written by B.W.L. NORTON · Directed by RICHARD T. HEFFRON
Technicolor® From Warner Bros. A Warner Communications Company · Released By Columbia-Warner Distributors.
Plus OBSESSION AA
Starring Cliff Robertson and Genevieve Bujold
Directed by Brian De Palma
(SUPPORT FEATURE MAY VARY)
OUTLAW BLUES ONLY STILL AT
WARNER WEST END 3 LEICESTER SQUARE 439 0791 (Fully Air-Conditioned)
ABC FULHAM RD. 370 2636
ABC BAYSWATER 229 4149

The NME Consumers' Guide To The '70s

FOUR-PART PULLOUT WALLCHART STARTS HERE







1970

1970 Dec 31/Jan 1 Jimi Hendrix debuts his Band Of Gypsies at New Year party at New York Fillmore East.

Jan 3 Release of Syd Barrett's "The Madcap Laughs".
Beatles' "Abbey Road" No. 1 album.
Approx. Steve Ellis leaves Love Affair. With Amen Corner they were the top teenybop draw of late '60s. The 'progressive' bands of '70s swept both away.

Jan 12 Debut of Ginger Baker's Air Force at Birmingham Town Hall.

Jan 17 London exhibition of John Lennon lithographs raided by police acting under Obscene Publications Act.
Soul singer Billy Stewart — "Sittin' In The Park" etc — dies with three members of his band in car crash.

Jan 26 *Play Power,* Richard Neville's travel guide to hippieland, published.

Jan 31 Carl Wayne quits The Move for cabaret and TV dross shows.
Bluesman Slim Harpo — a heavy influence on the Stones who recorded his "King Bee" and "Shake Your Hips" — dies of heart attack.

Feb 4 Death at 97 of philosopher and CND co-founder Bertrand Russell.

Feb 6 Release of John Lennon's "Instant Karma" 45.

Feb 7 *Approx.* Ian Anderson of Jethro Tull marries record company secretary Jennie Franks at Watford Register Office. Jennie wrote lyrics for "Aqualung"; the marriage didn't last.

Feb 10 Phil Spector badly burned when his car bursts into flames and crashes.

Feb 12 The 'Chicago Eight' conspiracy trial ends. Abbie Hoffman, Tom Hayden, Dave Dillinger, Rennie Davis, Jerry Rubin found guilty by Judge Julius Hoffman.

Feb 21 "Bridge Over Troubled Water" No. 1 album in the UK.

Feb 27 Peter Green tells *NME* that he is going to give his money away.

Feb 28 At gig in Copenhagen Led Zeppelin appeared as The Nobs because Eva von Zeppelin, relative of airship designer, threatened a lawsuit.

Mar 7 "Wanderin' Star" by Lee Marvin was UK No. 1.
Joe Cocker splits from Grease Band.

Mar 16 Motown singer Tammi Terrell — principally known for her duets with Marvin Gaye — dies in Philadelphia aged 24.

Mar 18 Country Joe McDonald convicted and fined 500 dollars for shouting 'Fuck' at a concert in Worcester, Mass.
Immediate Records went into liquidation.

Mar 20 David Bowie married Mary Angela Barnetty in Bromley.
T Rex "A Beard Of Stars" album released. Mickey Finn's first appearance; also Bolan's first real move towards electricification.

Mar 21 *Approx.* Bowie forms backing group The Hype featuring T. Visconti (bs) and John Cambridge (drms) for personal appearances.
Yes make *solo* concert debut at Queen Elizabeth Hall.
Approx. Rick Wakeman joins Strawbs.
Approx. John Lennon pulls out of Toronto Peace Fest planned for July because he wanted admission to be free.

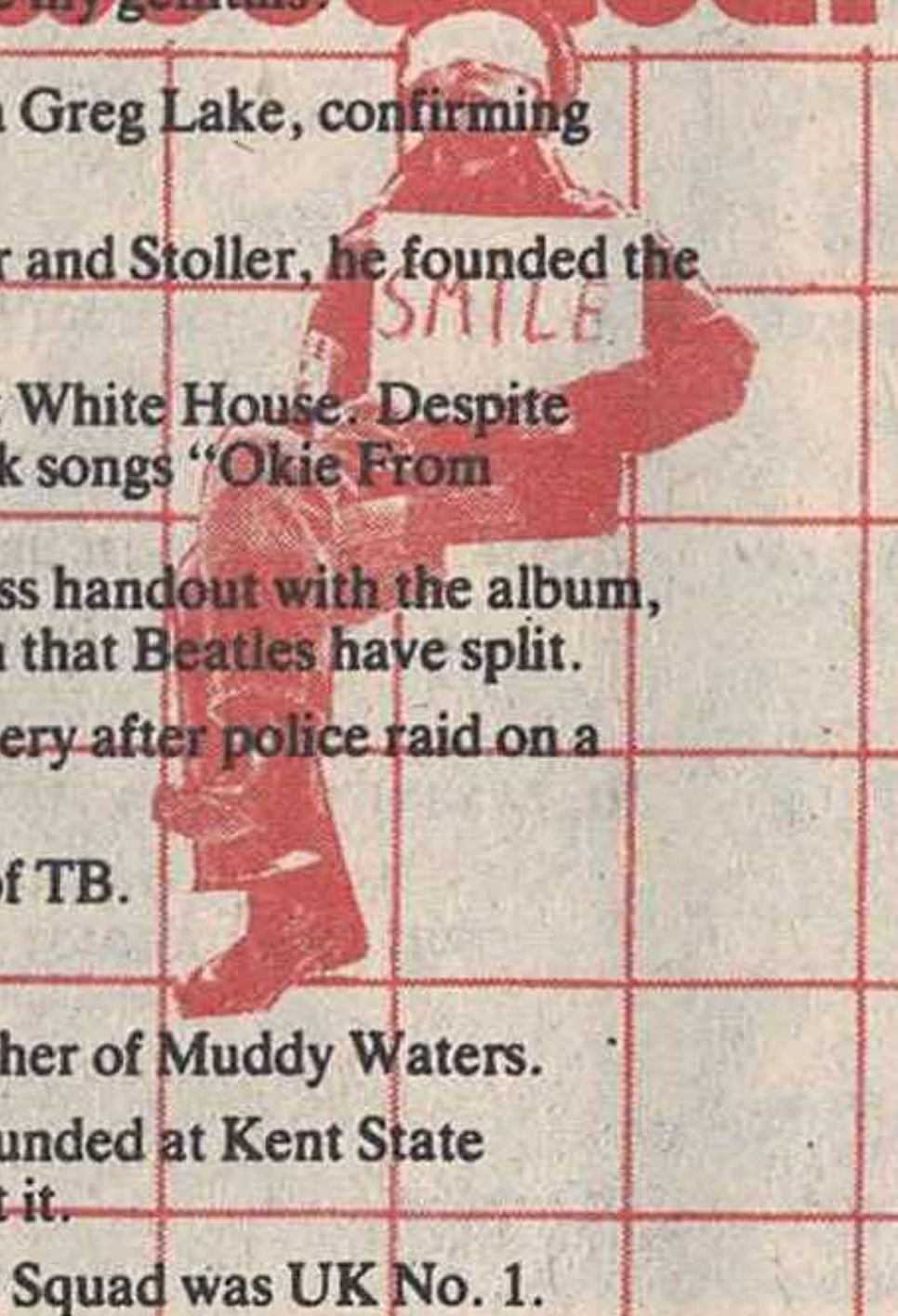
Mar 22 The Electric Circus Club in New York damaged by a bomb. 17 people hurt. Thought to be the work of an anarchist group known as "The Lower East Side Motherfuckers".

Mar 26 Peter Yarrow of Peter, Paul and Mary pleaded guilty to "taking immoral liberties" with a 14-year-old girl at his trial in Washington. Peter, Paul and Mary had just won a Grammy for 'Best Children's Recording'.

Apr 1 Hollywood premier of *Woodstock* movie.

Apr 2 U.S. grand jury in Chicago indicts 12 members of the Weathermen on charges of conspiracy to cross State lines to incite a riot in October 1969.

Apr 3 Unknowns Brinsley Schwarz flew plane load of British journalists to see them play at the Fillmore East, New York. They were the opening act and the journalists arrived late, missing most of it. A legendary press hype.



Apr 10 Jim Morrison, having had the power switched off by the management at a Boston concert, asks "Would anyone like to see my genitals?"
Peter Green says he's leaving Fleetwood Mac.
Keith Emerson talks about forming new trio with Greg Lake, confirming speculation of demise of Nice.

Apr 15 George Goldner died. Together with Leiber and Stoller, he founded the Red Bird label in 1964.

Apr 17 Johnny Cash performs for Richard Nixon at White House. Despite Nixon's direct request, he refuses to sing red-neck songs "Okie From Muskogee" and "Welfare Cadillac".
Release of Paul McCartney's first solo LP. A press handout with the album, written by McCartney, starts feverish speculation that Beatles have split.

Apr 18 Michael X charged with blackmail and robbery after police raid on a house in North London.

Apr 21 Earl Hooker, Chicago blues guitarist, dies of TB.

Apr 24 China launches her first earth satellite.

Apr 25 Death of blues pianist Otis Spann, half-brother of Muddy Waters.

May 4 Four students shot dead and at least nine wounded at Kent State University, Ohio. Neil Young wrote a song about it.

May 16 "Back Home" sung by England World Cup Squad was UK No. 1.

May 23 Grateful Dead's UK debut at Hollywood Festival, near Newcastle-under-Lyme, upstaged by unknowns Mungo Jerry. Their "In The Summertime" single went on to sell over 6½ million copies in summer 1970.

1971

Jan 1 Paul McCartney starts High Court action to dissolve all remaining connections with his fellow Beatles and Apple.

Jan 4 Premiere of Mick Jagger's *Performance* movie.

Jan 8 Eric Clapton's "Layla" album released. The public was apathetic; and the poor sales was one reason for Clapton's subsequent withdrawal from performing and descent into drug addiction.

Jan 9 "Grandad" by Clive Dunn a UK No. 1.
Black revolutionary Eldridge Cleaver ordered the house arrest of acid high-priest Timothy Leary and his wife Rosemary in Algeria.

Jan 10 Bob Dylan made rare TV appearance on Earl Scruggs *Fanfare Show.*

Jan 12 Home of Robert Carr, Tory Home Secretary, bombed by Angry Brigade.

Jan 15 Release of George Harrison's "My Sweet Lord".

Jan 25 Manson and his followers convicted of first degree murder.
Grace Slick gave birth to God at a San Francisco hospital. The girl's name was later changed to China. Father was Paul Kantner.

Feb 7 *Approx.* Tom Fogerty quits Creedence Clearwater Revival at the peak of their success.

Feb 8 Frank Zappa gig at Albert Hall called off by RAH management; they considered his lyrics offensive.
Dylan's film *Eat The Document* premiered at New York Academy of Music at benefit to stop strip-mining in Pike County. The film was only ever shown commercially again two more times.

Feb 15 Decimal currency introduced in Britain.

Feb 19 Radical student leader Rudi Dutschke banned from Britain.

Feb 20 Ginger Baker's Air Force disbands.

Feb 21 100,000 trade unionists march against Industrial Relations Bill.

Mar 1 First edition of *Ink,* Richard Neville's short-lived alternative newspaper.

Mar 6 First women's liberation march since the suffragettes walks from Hyde Park Corner to demand equal pay and abortion on demand.

Mar 8 WPAX-Hanoi went on the air. Tapes were made by Yippies in New York to be broadcast to US troops and the first programme opened with Jimi Hendrix playing "The Star Spangled Banner."

Mar 14 Rolling Stones' farewell concert at London Roundhouse before leaving U.K. to live in France as tax exiles.

Mar 20 EMI hold up release of Plastic Ono Band's "Power To The People" because of objections to lyrics of B-side, Yoko's "Open Your Box."

Mar 24 T. Rex's "Hot Love" replaces Paul McCartney's "Another Day" as No. 1 single in UK.

Mar 26 Harold McNair dies of lung cancer. He played sax and flute with Ginger Baker's Air Force and Donovan.

Mar 29 Lieut Calley found guilty of killing 22 South Vietnamese civilians in My Lai massacre in March 1968.

Apr 2 David Bowie releases "The Man Who Sold The World" to little interest and less sales.

Apr 3 Simone de Beauvovr, Catherine Deneure and Jeanne Moreau among 343 French women who demand legal abortion via a media campaign.

Apr 6 Death of Igor Stravinsky aged 88.

Apr 8 Cassius Clay defeated by Joe Frazier in New York. Harold Lloyd, silent screen comedy star, dies aged 77.

Apr 22 President of Haiti "Papa Doc" Duvalier dies.

Apr 23 To launch "Sticky Fingers" and own label. Stones fly UK press to lavish reception / party on French Riviera.
Vietnam Vets throw combat medals on the Capitol steps as anti-war protest.

Apr 24 Mass anti-war rallies in Washington and San Fransisco.

Apr 25 U.S. death toll in Vietnam reaches 45,000 men.

Apr 26 In court John, George and Ringo drop their appeal against McCartney's moves to dissolve Beatles. A receiver is appointed by the court.

May 7 In an *NME* poll among singers, little know David Bowie names lesser known Iggy Pop his favourite vocalist.
Dickie Valentine, '50s U.K. crooner, dies in car crash aged 41.

May 12 Michael Philip Jagger marries Bianca Perez Morena de Macias in St. Tropez Town Hall.

May 15 "Knock Three Times" by Dawn U.K. No. 1.

May 21 Free announce that they've split up; they get together again at end of year.

May 24 Mis-trial declared in kidnapping and murder trial of Black Panther Party chairman Bobby Seale and Erica Huggins in New Haven, Conn.

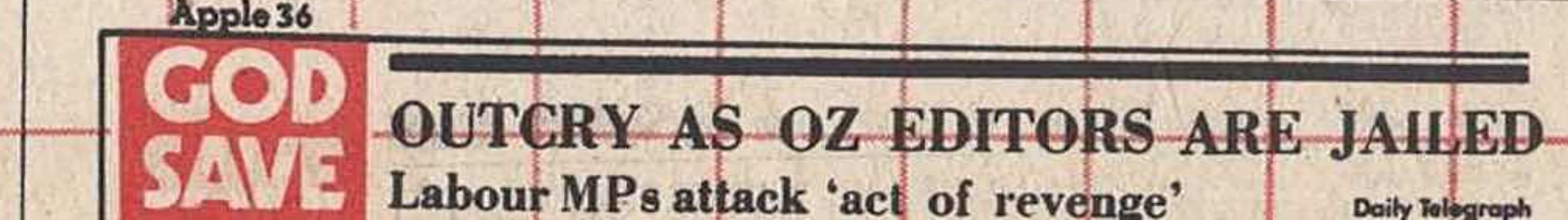
June 8 Allende declares State Of Emergency in Chile after assassination of Cabinet Minister.

June 10 Dennis Wilson severs nerves in right hand in accident with window pane at his California home; he doesn't drum again with Beach Boys on stage for some six years.
Jethro Tull and their audience tear-gassed by police at concert in Denver, Colorado. 28 people hospitalized.

June 13 *New York Times* begins publication of Pentagon Papers.

June 14 Sinatra gives "final" concerts of his career in Las Vegas.

June 18 BBC founder Lord Reith dies.



Apple 36

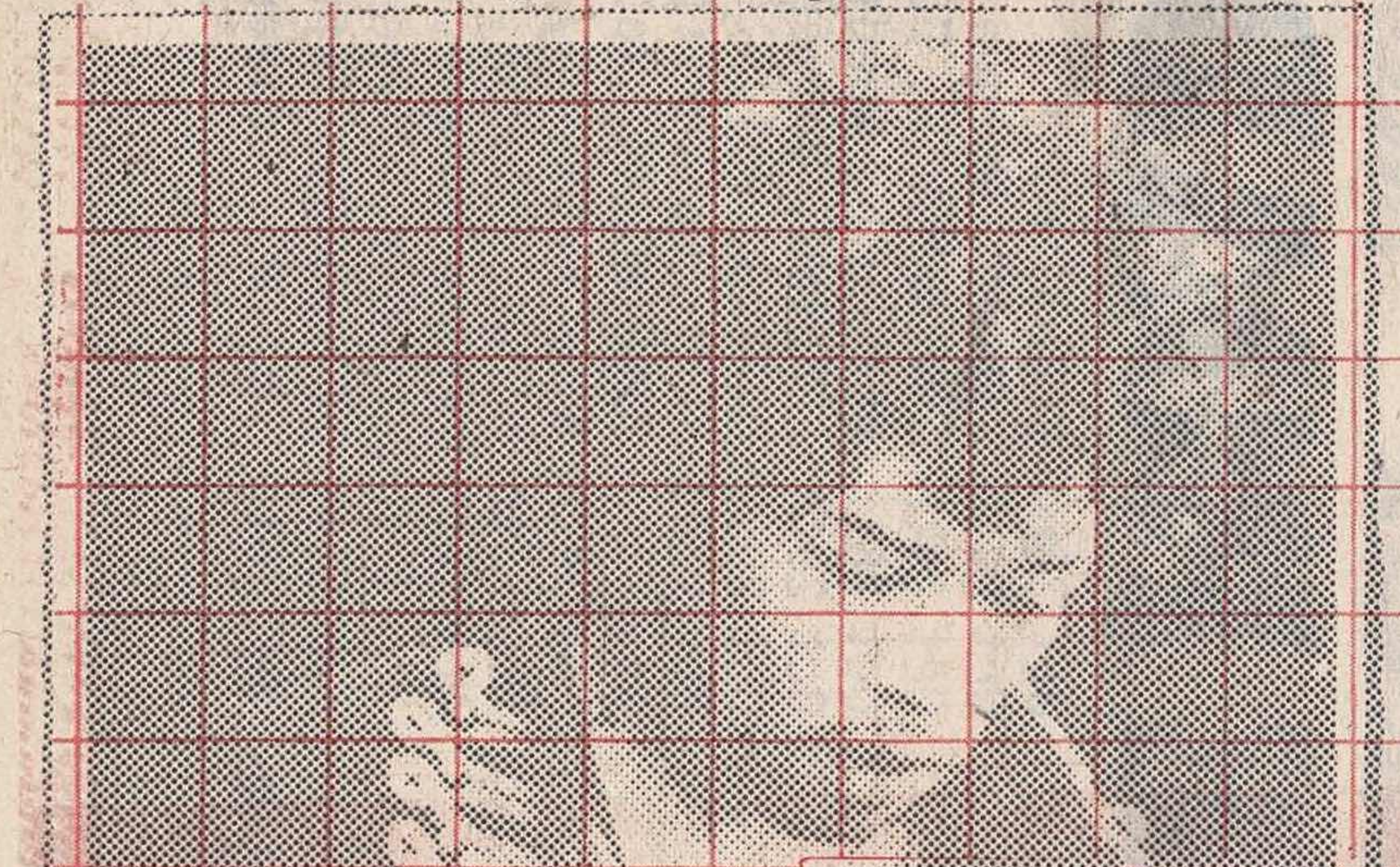
GOD SAVE

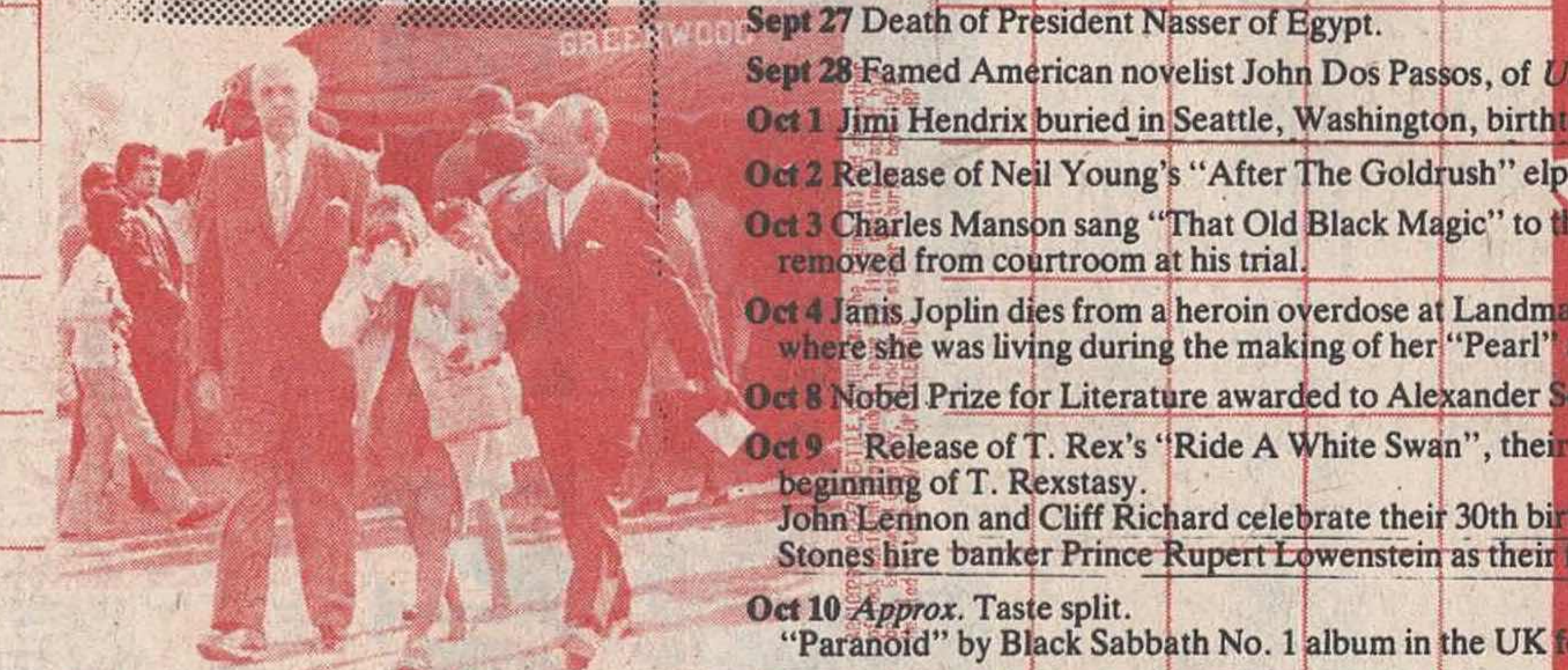
OUTCRY AS OZ EDITORS ARE JAILED

Labour MPs attack 'act of revenge'

Daily Telegraph

(TT8) KENT, OHIO, May 4 -- COPYRIGHT THE VALLEY
DAILY NEWS, Tarentum, Pa. -- GUARDSMEN ON THE
FIRING LINE -- Members of the Ohio National Guard
take positions on a firing line at Kent State Uni-
versity today. They moved, however, before the
fatal shots were fired. Student waves a black flag
in the foreground. (AP Wirephoto) (f22105/filo)1970





May 29 Elton John's debut LP released.

June 7 The Who perform "Tommy" at Metropolitan Opera House, New York. It was billed as the last performance of "Tommy". It wasn't.

June 8 E. M. Forster, author of *A Passage to India,* dies aged 91.

June 11 Warmest night in Britain for over a century.

June 14 England knocked out of World Cup by West Germany, 3–2.
Eric Clapton debuts Derek and Dominoes at Dr Spock Civil Liberties Defence Fund benefit gig at London Lyceum.

June 16 Guitarist Lonnie Johnson found dead in his Toronto apartment.
Trial of Charles Manson and his three girl followers begins in Los Angeles.

June 18 General election in Britain. Conservative get in with a majority of 30, Edward Heath becomes Prime Minister.

June 21 Brazil wins the World Cup in Mexico, defeating Italy 4–1.

June 26 Bernadette Devlin, MP, begins six-month jail sentence for her role in the rioting in Londonderry in August 1969.

July 18 Free concert in Hyde Park features Pink Floyd, Edgar Broughton.

July 21 Kenny Everett fired by BBC for "derogatory remarks" about Transport Minister John Peyton's wife on Radio 1.
Free No. 1 with "Alright Now".

July 24/26 Phun City Festival (organised by Mick Farren) features MC5 as special U.S. guest stars.

July 28 Premiere of *Ned Kelly*, starring Mick Jagger, in Australia.
Dr Salazar, dictator of Portugal for 38 years, dies. At his funeral are a 7′6″ giant from Mozambique and a 3′4″ dwarf from Angola, symbolising Portugal's huge African empire.

July 30 Rolling Stones announce that Allen Klein no longer represents them. Massive lawsuits follow.

Aug 2 British Army uses rubber bullets in Belfast for first time.

Aug 7 Jonathan Jackson killed in shoot-out at Marin County Courthouse. His two accomplices and their hostage, Judge Harold J. Haley, also killed.

Aug 8 *Approx*. Dave Clark 5 disbands.
Christine Perfect flies to join Fleetwood Mac in USA two months after she said she was quitting music business for good.

Aug 14 Steve Stills arrested in his motel room in San Diego. The manager found him crawling down the hallway incoherent.

Aug 16 Angela Davis, subject of Stones' "Sweet Black Angel", added to the FBI's 10 Most Wanted Persons list. Finally arrested October 15 in NYC.

Aug 23 ELP debut at Plymouth Guildhall, opening with "Barbarian".

Aug 26 Jimi Hendrix played his last gig at Isle of Wight Festival.

Sept 3 Al 'Blind Owl' Wilson of Canned Heat found dead with a bottle of downers in singer Bob Hite's garden in Topanga Canyon, Los Angeles.

Sept 9 Elvis Presley began his first tour in 12 years.

Sept 12 Woody Guthrie Memorial Concert, with Bob Dylan, Pete Seeger, Arlo Guthrie, held at Hollywood Bowl.
"The Tears Of A Clown" by Smokey Robinson and Miracles UK No. 1.

Sept 18 Jimi Hendrix pronounced dead on arrival at St Mary Abbott's Hospital. "Suffocation from inhalation of vomit due to barbiturate intoxication".

Sept 20 Jim Morrison found guilty in Miami of 'indecent exposure and profanity' after flashing his cock at a concert.

Sept 27 Death of President Nasser of Egypt.

Sept 28 Famed American novelist John Dos Passos, of *USA* fame, dies.

Oct 1 Jimi Hendrix buried in Seattle, Washington, birthtown.

Oct 2 Release of Neil Young's "After The Goldrush" elpee.

Oct 3 Charles Manson sang "That Old Black Magic" to the judge before being removed from courtroom at his trial.

Oct 4 Janis Joplin dies from a heroin overdose at Landmark Hotel, Hollywood, where she was living during the making of her "Pearl" album.

Oct 8 Nobel Prize for Literature awarded to Alexander Solzhenitsyn.

Oct 9 Release of T. Rex's "Ride A White Swan", their first hit single and the beginning of T. Rexstasy.
John Lennon and Cliff Richard celebrate their 30th birthdays.
Stones hire banker Prince Rupert Lowenstein as their financial adviser.

Oct 10 *Approx.* Taste split.
"Paranoid" by Black Sabbath No. 1 album in the UK for one week.

Oct 12 *Approx.* Cliff Richard receives National Viewer's Association Award from Malcolm Muggeridge and Mary Whitehouse.

Oct 14 U.S., USSR and China explode nuclear devices within hours of each other.

Oct 21 Actor Patrick Wymark found dead in Melbourne hotel room aged 44.
Tim Leary, who escaped from prison on September 12, granted political asylum in Algeria.

Oct 24 Dr Salvador Allende, Marxist Socialist, elected President of Chile.
"Atom Heart Mother" by Pink Floyd No. 1 album in UK.

Oct 26 Muhammud Ali beats Joe Quarry. His first fight since 1967.

Nov 8 Jerry Rubin, Mick Farren et al invade the *David Frost Show*. Rubin later ordered to leave the country.

Nov 9 Death of General de Gaulle, aged 79.

Nov 11 *Tarantula* by Bob Dylan published in New York.

Nov 21 U.S. resumes bombing of North Vietnam.
"Voodoo Chile" by Jimi Hendrix UK. No. 1 for one week.

Nov 25 Albert Ayler found floating in the Hudson River.

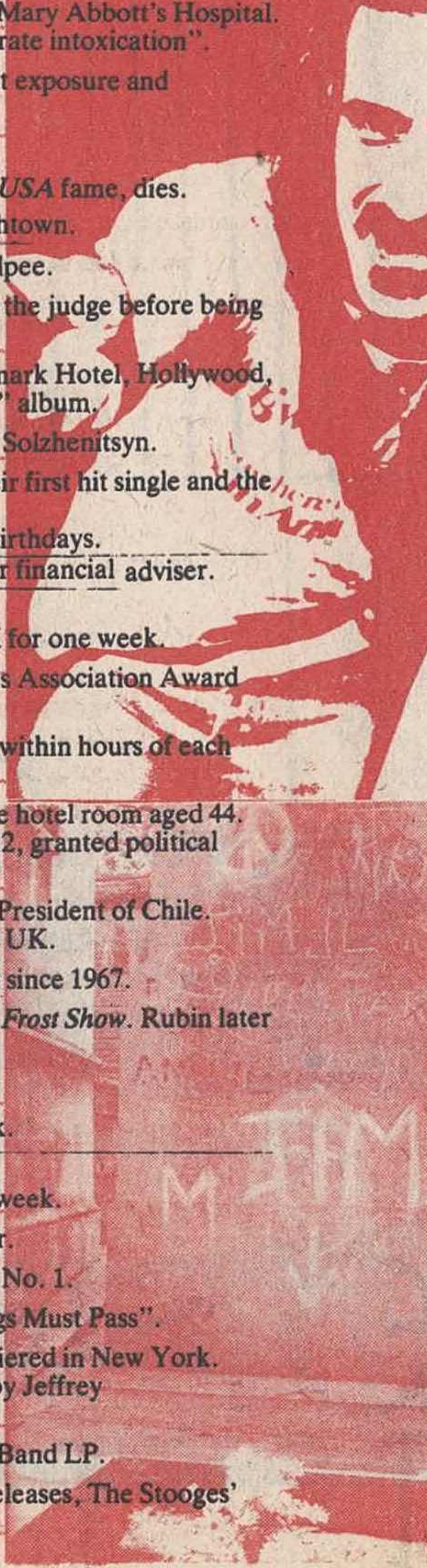
Nov 28 "I Hear You Knocking" by Dave Edmunds UK No. 1.

Dec 4 *Approx.* Release of George Harrison's "All Things Must Pass".

Dec 6 *Gimme Shelter*, The Rolling Stones' movie, premiered in New York.
Approx. Glenn Cornick leaves Jethro Tull; replaced by Jeffrey Hammond-Hammond.

Dec 11 Release of Lennon's primal scream Plastic Ono Band LP.

Dec 19 Ignored among the pre-Christmas batch of LP releases, The Stooges' "Fun House" and MC5's "Back In The USA".



June 19 "Chirpy Chirpy Cheep Cheep" by Middle Of The Road is UK No. 1.

June 28 Joseph A. Colombo, reputed Mafia boss, critically wounded at New York rally.
Ali wins appeal against 1967 conviction for refusing the draft.

June 30 U.S. ends the draft.

July 1 Tim Leary arrested in Switzerland.

July 3 Jim Morrison dies of heart failure in Paris hotel bath. He is buried under the epitaph "James Morrison, Poet."

July 4 Donald McPherson, lead singer with The Main Ingredient, dies of leukemia.

July 6 Louis Armstrong dies of heart and lung disease in New Orleans.

July 8 Two boxes damaged, and two people injured at Mott The Hoople Albert Hall gig resulting in the group being banned from the venue.

July 10 Slade make chart debut with "Get Down And Get With It" 45.

July 16 *Approx.* Robin Trower leaves Procol Harum.

July 24 "Get It On" by T. Rex U.K. No. 1.

July 26 Apollo 15 launched.

July 30 After appearance at Glastonbury Festival, David Bowie says he will start gigging again using "multi-instrumentalist" Mick Ronson.

July 31 Apollo 15 astronauts walk on the moon.

Aug 1 George Harrison's "Concert For Bangla Desh" at Madison Square Gardens with a star-studded cast.

Aug 3 The 'OZ Three' sentenced at Old Bailey for publishing an obscene magazine: the school kids' issue of *Oz*.

Aug 7 "Every Good Boy Deserves Favours" by The Moody Blues No. 1, album in the U.K.

Aug 9 Internment without trial introduced in N. Ireland.

Aug 13 R&B sax master King Curtis stabbed to death in fight outside his New York apartment building.

Aug 20 Black revolutionary George Jackson shot down by guards in San Quentin Prison. Bob Dylan wrote a song about it.
Life sentence for Liet. Calley reduced on appeal to twenty years.

Aug 27 Release of "Who's Next" elpee.

Aug 28/29 Faces take the honours at Weeley Festival near Clacton in Essex.

Aug 31 Allen Klein, former Stones' manager, sued by band for $29 million. They claim he failed to represent their interests.

Sept 8 Attica State Prison riot. Rockefeller sent in army who killed hostages and prisoners. John Lennon wrote song about it.

Sept 11 Nikita Kruschev dies.

Sept 19 Linda McCartney gives birth to Stella.

Sept 20 *Approx.* Peter Frampton leaves Humble Pie.

Sept 22 Bay City Rollers make chart debut with Jonathan King production "Keep On Dancing."

Sept 30 Rick Wakeman — replacing Tony Kaye — makes debut with Yes in Leicester.

Oct 1 Release of John Lennon's "Imagine" elpee.
Franco celebrates 35th anniversary as Spain's dictator.

Oct 5 Abbie Hoffman cuts his hair and advices audience of 1500 New Jersey students to participate in the policital system.

Oct 6 Rod Stewart No. 1. in U.S. and U.K. singles charts with "Maggie May"; No. 1. in both LP charts with "Every Picture Tells A Story."

Oct 12 Gene Vincent dies of a seizure attributed to a bleeding ulcer. Alcoholism had turned him into portly middle-age.

Oct 16 Tony Benyon's first cartoon published in *NME.*

Oct 20 Doug Yule's Velvet Underground, post-Lou Reed, start U.K. tour.

Oct 21 Jade, daughter of Mick and Bianca, born in Paris.

Oct 29 Duane Allman dies in motorbike accident in Macon, Georgia.

Nov 5 Beach Boys release "Surf's Up."

Nov 10 Fidel Castro meets Allende in Chile.
Slade make No. 1. with "Cos I Luv You."

Nov 18 Blues singer / harpist Junior Parker, composer of "Mystery Train", dies during an eye operation.

Nov 19 Led Zeppelin release "Runes" (4th) LP.

Nov 24 Hijacker parachutes from U.S. jet-liner over Washington State after collecting a $200,000 ransom.

Nov 26 *"Go placidly amid the noise & haste, & remember what peace there may be in silence . . ."* — remember "Desiderata"?

Nov 28 Papa Lightfoot dies.

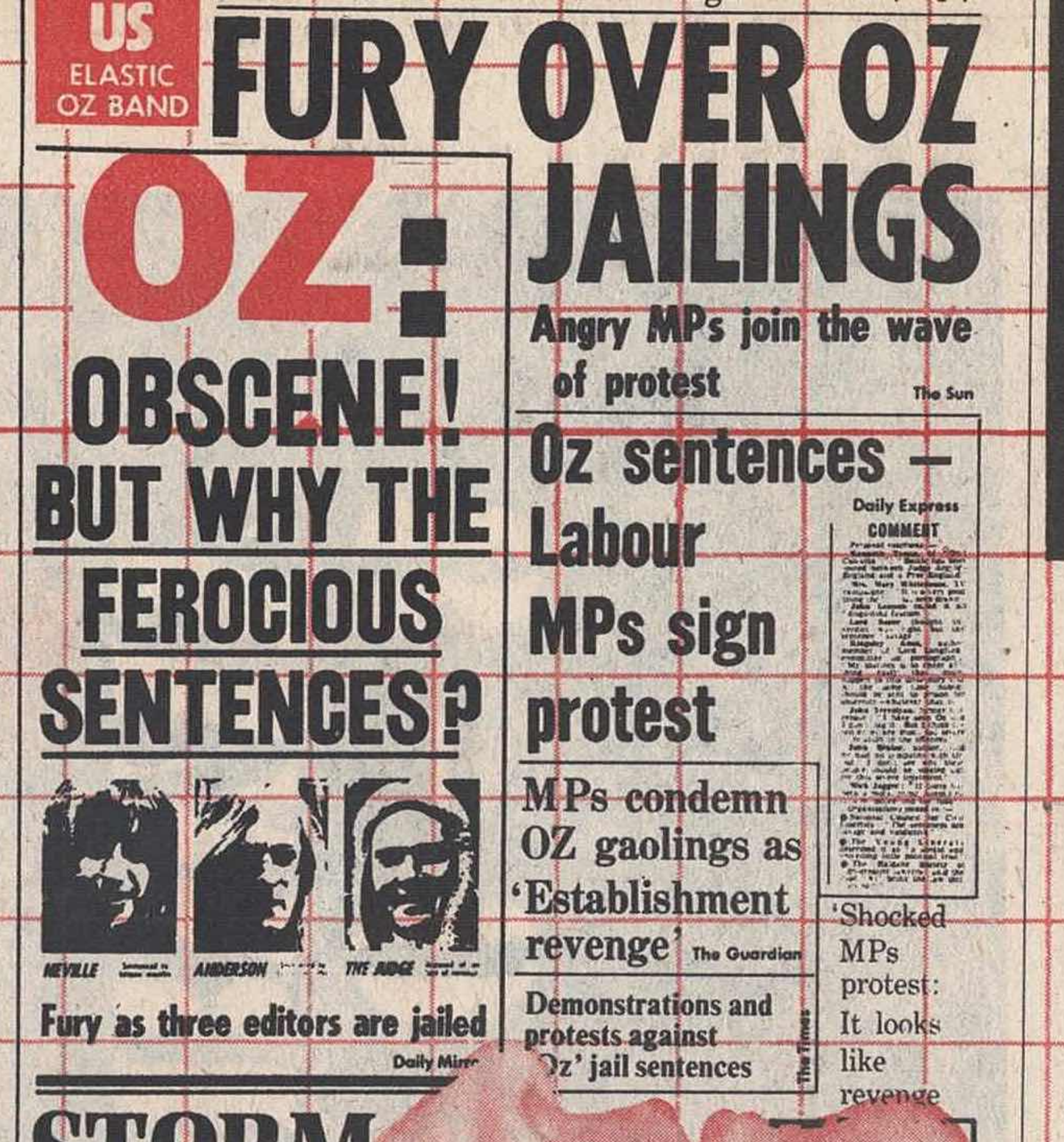
Dec 3 Montreux Casino burnt to ground during Mothers Of Invention concert.
Zappa lost $50,000 worth of equipment.
All out war between India and Pakistan.

Dec 10 Frank Zappa thrown from stage of London Rainbow, breaking his leg and fracturing his skull. The man who pushed him said later in court that he was jealous because his girlfriend said she loved Frank.

Dec 25 Benny Hill's "Ernie" the Christmas hit of the year.

Dec 31 Bob Dylan joined The Band on stage at New York Academy Of Music.

Compiled by
NICK LOGAN
MILES
DICK TRACY



US
ELASTIC
OZ BAND

FURY OVER OZ JAILINGS
Angry MPs join the wave of protest
The Sun

OZ:
OBSCENE! BUT WHY THE FEROCIOUS SENTENCES?
NEVILLE ANDERSON THE JUDGE
Fury as three editors are jailed
Daily Mirr

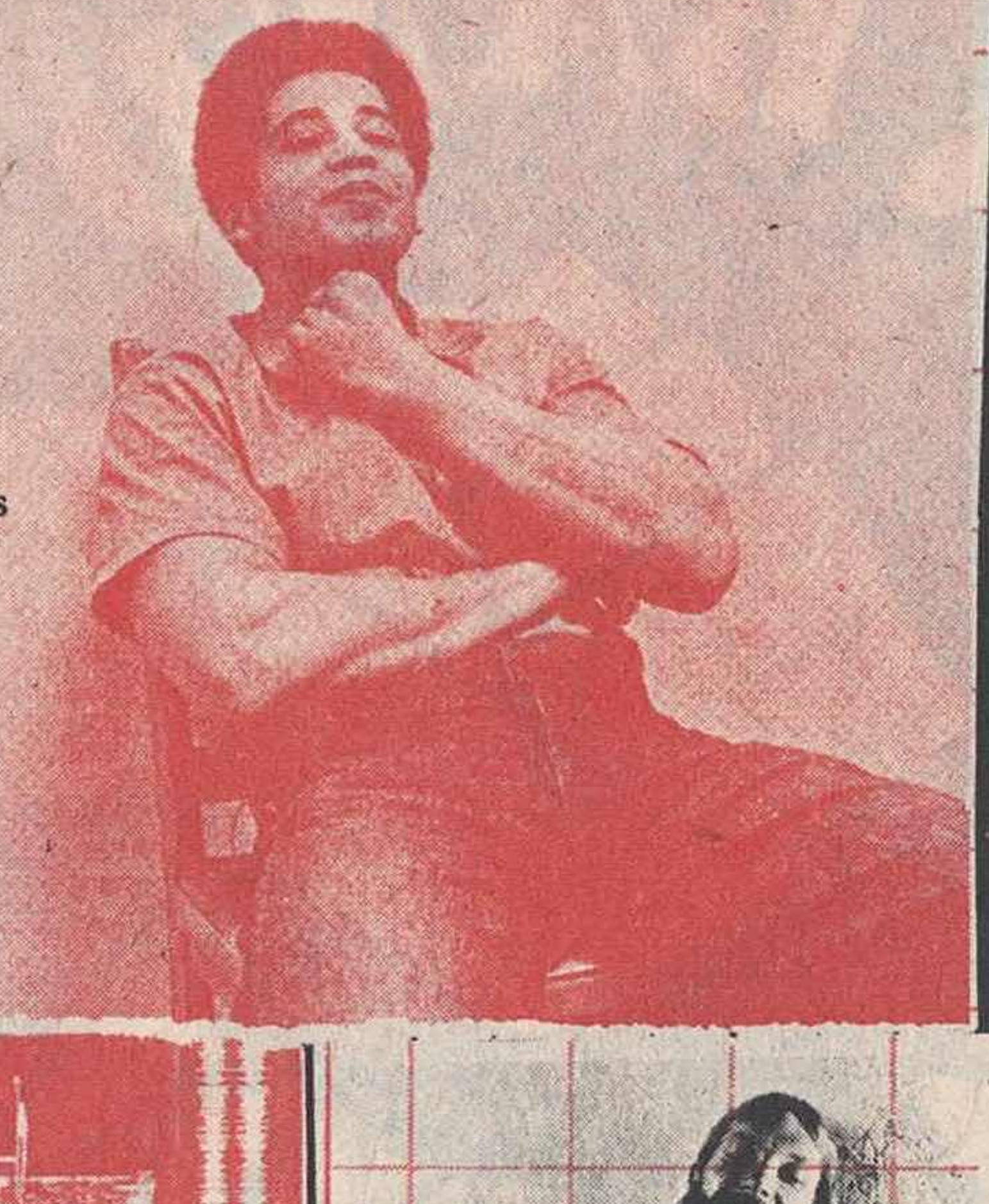
Oz sentences — Labour MPs sign protest
Daily Express
COMMENT

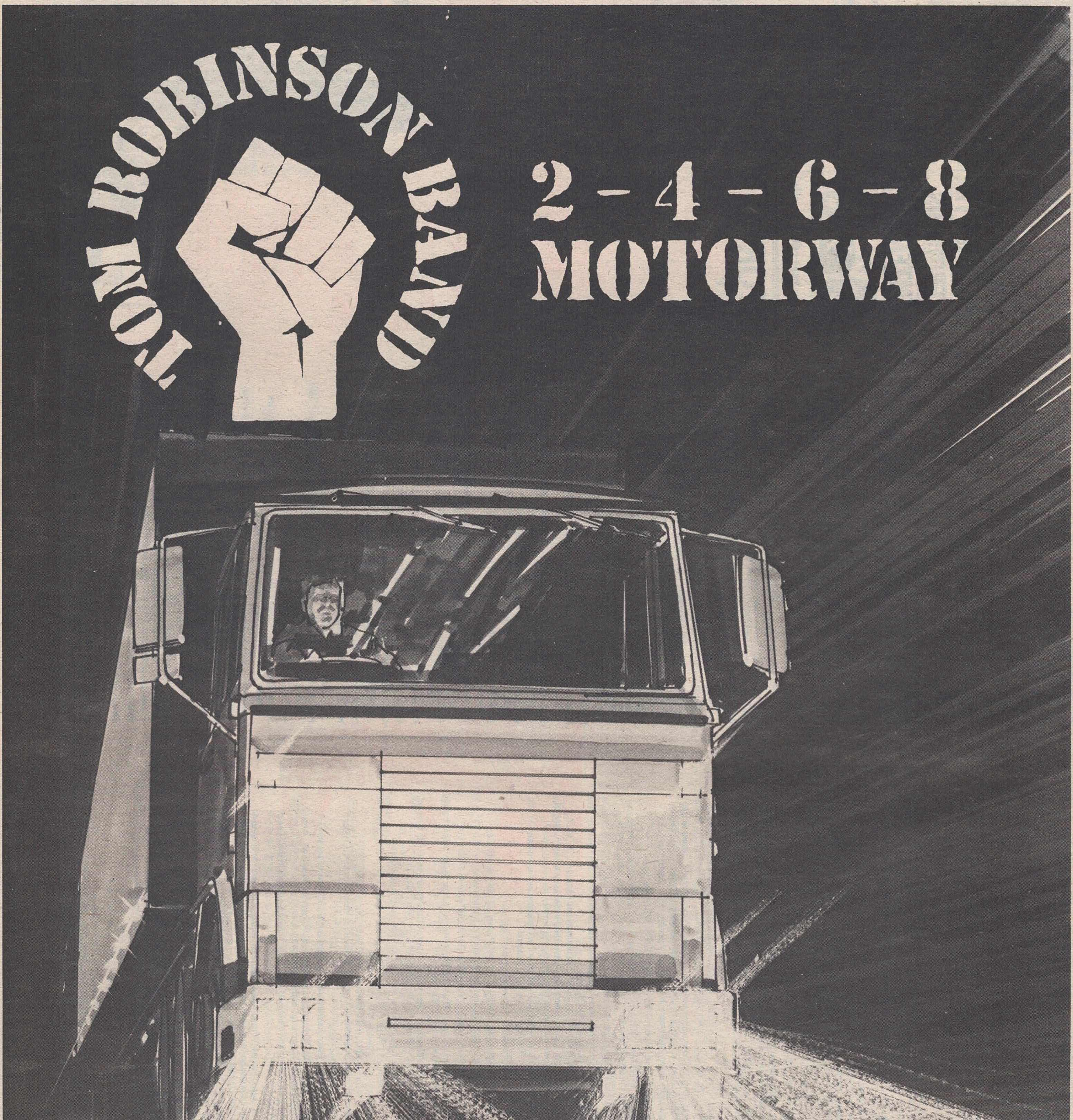
MPs condemn OZ gaolings as 'Establishment revenge'
The Guardian

Demonstrations and protests against 'Oz' jail sentences
The Times

'Shocked MPs protest: It looks like revenge

STORM
SE





ON THE ROAD

Oct 6th	BIRKENHEAD, Mr Digbys
Oct 7th	LIVERPOOL, Erics
Oct 8th	NORTHAMPTON, Cricket Ground
Oct 9th	HIGH WYCOMBE, Nags Head
Oct 10th	LONDON, Marquee
Oct 12th	WOLVERHAMPTON, Lafayette Club
Oct 13th	NOTTINGHAM, Katies Club
Oct 14th	MANCHESTER, "Review At Rafters"
Oct 15th	NEWCASTLE, University
Oct 17th	DONCASTER, Outlook Club
Oct 19th	NORTH STAFFS, Poly
Oct 21st	BRADFORD, University, Rock Against Racism
Oct 22nd	SHEFFIELD, Poly, Rock Against Racism
Oct 23rd	LEEDS, Poly
Oct 24th	LONDON, Marquee
Oct 25th	BOURNEMOUTH, Dorset College of Education
Oct 26th	PLYMOUTH, Woods Centre
Oct 28th	READING, University
Oct 29th	OXFORD, Poly
Nov 2nd	KENT, University
Nov 3rd	BIRMINGHAM, Rebeccas
Nov 4th	KIRKLEVINGTON, Country Club
Nov 5th	MIDDLESBROUGH, Rock Garden
Nov 16th	LEEDS, University
Nov 19th	GLASGOW, University
Nov 21st	EDINBURGH, Tiffanies
Nov 25th	SALFORD, University

ALBUMS

Deep in the Hansabunker Eno, Fripp and Bowie await the end . . .

The Last Days Of David Bowie

(Neu Musik Nacht Und Tag)

DAVID BOWIE
Heroes (RCA)

"I REALLY, honestly and truly, don't know how much longer my albums will sell. I think they're going to get more diversified, more extreme and radical right along with my writing. And I really don't give a shit . . ."

David Bowie —
Rolling Stone (12/2/76)

"HEROES" IS the second in a projected trilogy of albums initiated by "Low". It uses similar means to different ends.

David Bowie's disaffection with anything vaguely resembling orthodox rock music remains pronounced. At least as far as his own album space is concerned — Bowie's recent work with Iggy Pop seems to have exorcised any residual compulsion on his part to rock in straight lines. Bowie, after all, may be held responsible for most of those prettily polite tunes on "The Idiot" and "Lust For Life".

And was "Low" really that *low?* Why do we blithely persist in demanding that our chosen heroes (sorry) be joybringers who'll lead us on to some unspecified promised land without sufferation? It's never too late to start believing that rock and roll won't 'save' anyone.

So "Low" Bowie didn't have too much to say. Well, in case you'd forgotten in the miasma of stardust transit, rock stars are human too — and anyway Bowie's window on the world has always been fatalistic.

What did you expect, another alias? Ziggy, Alladin, Newton are discarded, dead. Remember "Young Americans"? Bowie's uneasy when flushed from character cover.

In effect though "Low" was dynamically *positive.* Bowie struck out at a point in his career when most established artistes would have (and indeed have) slumped into stasis, resting on the wreath mould of a vainglorious past.

In an era when, despite the laudable urgency of the new wave, most 'important' rock albums are the tediously pluperfect product of months spent twiddling studio technology, "Low" was conceived, recorded and mixed down in a matter of weeks. Its immediacy transferred onto the turntable undminished.

As for "Heroes", the verbal reticence of "Low" has given way to instamatic lyric overflow, sense and sentence crosscut at every opportunity. Current Bowiespeak is by turns breathlessly psychotic ("Beauty And The Beast", "Joe The Lion", "Black Out"), depressingly dehumanised ("Sons Of The Silent Age"), unashamedly romantic ("The Secret Life Of Arabia" and "Heroes").

The sheer speed of life in the developed, industrialised urban state. The prospect of the collapse of the social order and our corresponding inability to cope with same. The western world viewed as a disintegration derby.

So far, so glib. These new sketches are among the most mature and trenchant Bowie has achieved. Are you ready for rock and *realpolitik?*

At twice the length of the single "Heroes" is relief from the otherwise unrelenting entropy.

"I will be king and you will be queen / Though nothing will drive them away we can beat them just for one day . . .
'Cause we're lovers and that is a fact . . .

"I remember standing by the wall / The guns shot above our heads and we kissed as though nothing could fall and the shame was on the other side / Oh we can beat them for ever and ever / Then we can be heroes just for one day."

Heroism returned to its rightful station as common property and not the exclusive prerogative of so-called great men. Love still holding on (beneath the Berlin Wall?). This is Bowie's most moving performance in years.

Like "Low", "Heroes" is New Mono Music. The thunderous black rhythm section centres massively; everything else is scattered at random, hurled abrasively through the thick, brooding mix.

At first it's almost impossible to keep up with the phenomenally fast event horizon of "Heroes". Several of the song structures are violently *accidental,* paying scant attention to conventional linear development.

Take "Joe The Lion". Carlos Alomar's rhythm guitar splays out a grotesque riff mutation of Roy Orbison's "Pretty Woman", George Murray's bass and Dennis Davis' drums maintain a pulverising pace, Bowie's hoarse vocal and piano veer abruptly into closeup . . . somehow it all fits, somehow the song is running at four or five speeds simultaneously.

Here and elsewhere Brian Eno wedges dense blocks of abstract concrete sound into the spectrum, as well as maintaining a constant dialogue with Robert Fripp's lead guitar: a two-way treatment reminiscent of his early linkups with Phil Manzanera in Roxy Music, only considerably more unnerving. Fripp's own playing has never been so arresting.

The one piece that simply doesn't cut any edge is "Sons Of The Silent Age", an ineffectual retread of "Drive In Saturday". "V2 Schneider" is splendid though. Bowie's nod to Kraftwerk's Florian Schneider, its electronic pad percussion and sheet noise guitar — itself recalling Michael Rother's Neu — surge under Bowie's brusque sax riffing.

And the impressionist instrumentals? This time Bowie and Eno have created something of real substance and intrinsic worth. I'm interested and would be even if this were the work of unknowns.

The three pieces are much less 'organised' than their counterparts on "Low", and far more ambitious. "Sense Of Doubt" tumbles in uneasy slow motion around a stentorian piano motif. "Moss Garden" is less sombre; Bowie plucks Japanese koto over a warm gradient of naturalistic treated sound. The effect is highly graphic and not unlike one of Can's Ethnological Forgery Series.

Bowie picks up sax for "Neu Koln" (New Cologne) and blows outrageously ersatz 60's New Wave Jazz lines above Fripp and Eno's glacial overture of rising chords. Technically Bowie's reed playing is Not Good, but that's not the point. Another formal prejudice shredded.

"Heroes". Son of "Low", beyond "Low". Sufficient unto the album is the Bowie thereof.

Angus MacKinnon

The Big Apple Unpeeled

Talking Heads, Richard Hell, & The Heartbreakers reveal all (turn the page)

TALKING HEADS
(Sire)
RICHARD HELL & VOIDOIDS
Blank Generation
(Sire)

LAST MONTH the more alert London habituee got the chance to compare England's new wave inner-workings with those of its fore-runner over in New York when two intimate film documentaries were screened — first Don Letts' rough-and-ready work on London punk at the I.C.A., followed up by a special presentation of Amos Poe's *Blank Generation* shown at the Other Cinema just over two weeks ago.

Our own Tony Parsons summed up the opinion of most who chanced to catch both works over here when he laid into *B.Generation's* gross conceptual pretentions and out-of-sync stupidity, and even though I for one was none too impressed by the Letts' creation, it stands a sturdy head and shoulders above its Manhattan counterpart — and then some.

Indeed the full extent of director Poe's failure is made clear when listening to these two records and realizing just how closely affiliated these young N.Y. rock aesthetes are in spirit to the influences and attitude of French new wave cinema. It's not just for show that the inner sleeve of Richard Hell's album has a photograph of Jean-Luc-Godard nestling amongst cut-out snaps of the composer and his group. Nor is it being fanciful to surmise that the members of Talking Heads are all ofay with all the areas of the new cinema.

To business then. In a nutshell, the simultaneous release of these long-awaited debuts from Hell and Talking Heads represent, along with the similarly-timed appearance of the Heartbreakers' first set of rock scrawlings, the most fully concerted statement of intent yet from the New York *nouvelle vague.*

The Heartbreakers, God bless 'em, are more set in the classic badass rocker mould — short, sharp and razor-edged — and are dealt with elsewhere, while T. Heads and the Hell/Voidoids mob are straight out of left field, definitely working unchartered terrains and primed to miss their mark as often as they hit the bulls-eye. When their aims are true though, they can be so damnably amazing that both bands can be considered true exponents of 'art-rock', actually making that ridiculous term mean something.

Of the two, The Talking Heads are easily the better known quantity in this country, having acquainted themselves to a sizeable British audience four months back when they toured quite extensively with The Ramones. On stage, the band's natural strengths came vividly to life — hypnotic, exquisite melodies; a militant, abrasive dynamism; a unity of musical intent played out with disarmingly cool assurance; all framing the manic incorrigibility of David Byrne's wild-eyed front-line lead-offs. All told, a dangerous intoxicating chemistry.

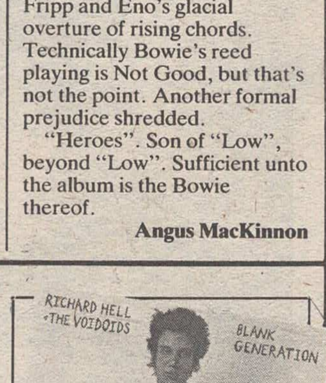
And certainly I've not been alone in awaiting the release of "77" with rabidly high expectations. After a week of virtually constant play-backs, the results fall somewhere below my hopes but well in line with my expectations.

It's trying to pinpoint exact reasons for the disappointment that's the problem. Superficially, things sound fine. There's a tasteful spartan feel to the sound which should have provided Byrne with the perfect backdrop for his dementia. Yet this ultimately under-produced feel has caused some decisive drawbacks, firstly because it has all but totally nixed the abrasive face-offs that guitarists Byrne and Jerry Harrison indulge in on-stage, and which supply so many of the songs' dramatic peaks.

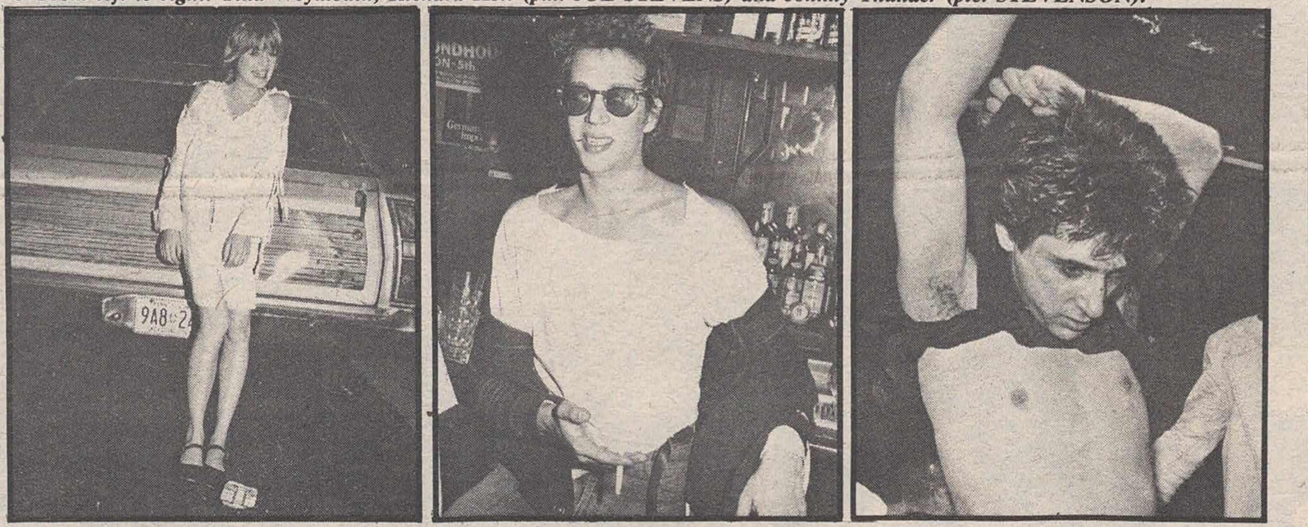
Thus the recorded versions of such potential masterpieces as "No Compassion" and particularly "Psychokiller" fail to approximate the sheer grandiosity and, more pertinent, the hyper-tension these songs cry out for and which live performances provide. Harrison, even though he'd just recently joined the band when I saw them live, had already added an essential dimension to the Heads' musical arrangement, and it's a dimension which this album seems to have minimalised to the point of almost discarding his presence.

At its worst then, the music just isn't strong or incisive enough, becoming virtually a passive backdrop in consequence. With such near-timid basics, David Byrne's performances often sound awkward and clumsy, although he sings here with more force, precision and control than on any of the four or five gigs I've witnessed.

By zeroing in on this awkward deficiency so strongly I'm undoubtedly overstating the album's shortcomings. To balance things, I should point out that the majority of Byrne's songs here are quite exceptional works, and that it's great to have a permanent record of previous much-cherished flashes like the mesmerisingly beautiful "The Book I Read" (a slightly edited version would be a more potent choice for a single than the comparatively flakey "Uh Oh Love Comes To Town"), "No Compassion", and the perfect "Don't Worry About The Government" — a paean



Continued over



● From left to right: Tina Weymouth, Richard Hell (pix: JOE STEVENS) and Johnny Thunder (pic: STEVENSON).

● *From previous page*

to bourgeois contentment without a trace of the usual rock star condescension. And some of the lesser songs like "Who Is It?", "Happy Day" and "New Feeling" sound even better, more individual creations in their recorded form.

"Psychokiller", though, sums up the problem. A disarmingly sinister piece, it fails to approximate the tension and neurosis the lyrics demand, sounding instead forced and, worse still, pretentious, principally in the middle eight which Byrne chooses to sing in French. Silly, that; unnecessary and also annoying.

Ultimately, it represents another shortcoming; a real American college undergrad. self-conscious intellectual pose of Byrne's which the T. Heads at full throttle always seem to thankfully transcend.

RICHARD HELL'S album is a whole different ball-game, mark you. Hell's in a strange position right now. He seems to have become the real key figure on the American new wave hoopla-ride, causing *Newsweek* on the one side to label him the 'Mick Jagger of punk', while at the other end of the rope he seems to have landed himself in the very awkward role of chief instigator here, and therefore the one most accessible for the grand put-down.

Fortunately, Hell's totally committed to his artistic bents and this, his first album, is going to provide him with an equally extreme congregate of afficianadoes and vicious back-stabbing critics. "Blank Generation" is an extremely brave album, as ferociously successful as often as it fails in fulfilling its vision.

Hell's talents are obvious enough. An often brilliant ideas man and certainly one of the finest rock lyricists ever, his former musical deficiences have given way to an elaborately formulated attempt to redefine rock as white noise kineticism — all wired-up coils of blisteringly unorthodox electric guitars playing under animalistic percussion. The closest parallel must be Beefheart's "Trout Mask Replica" instrumental savagery shafted next to Little Richard's "Rip It Up" mad-cap rock action.

It's a tall order to pull off but surprisingly enough it works well, particularly when Hell keeps his compositions down to short, sharp bursts of feverish narcotic electricity, underpinning his nerve-riddled hyena vocals hiccoughing out those great lyrics of his. Thus, "Love Comes In Spurts", "New Pleasure", "Down At The Rock'n'Roll Club" and "Liars Beware" win out having initially pitted innovative nerve-end rock against artless cacophany and coming up aces on the former scoop.

As a bonus, the classic, oft misinterpreted "Blank Generation" comes out here in what is adamantly its best ever version and "Betrayal Takes Two" competes only with Elvis Costello's genius "Watching The Detectives" for possessing the most inspired set of lyrics created this vintage year.

Where Hell falls short however he really makes an ass of himself, as on the mammoth nine minute supposed tour-de-force "Another World", which unfortunately manages to display all the band's worst defects (they've got some great ideas, natch, but technically they've still a long way to go before their fingers latch on) to an arduous, unforgiveable degree of self-indulgence.

Interestingly enough, the Heads come out worst on their album when they come on too passive and Hell comes out worst when he and his boys come on too damned aggressive. But despite these shortcomings, there's enough here to teach all us London boys a thing or two about the real aesthetics of New Wave rock she should be conceived.

Nick Kent

The Motors cut out now – on Virgin
Album: The Motors 1 V2089
Produced by Robert John Lange
Don't miss the 7" single
'Dancing The Night Away' / 'Whisky And Wine'
in a picture bag. VS186

THE MOTORS TOUR
OCTOBER
Sat.8 SUNDERLAND Polytechnic/Sun.9 SHEFFIELD Top Rank/Mon.10 HUDDERSFIELD Polytechnic/Tue.11 KEITHLEY Nickers/Wed.12 LONDON Marquee/Thur.13 BIRMINGHAM Rebeccas/Fri.14 HATFIELD Polytechnic/Sat.15 PORTSMOUTH Polytechnic/Fri.28 HARROW Technical College/Sun.30 LONDON Roundhouse.

The Motors

The good taste people

THE HEARTBREAKERS

L.A.M.F. (Track)

"FOR EVERY rock and roll show 200 black children are shot!"

Audience APPLAUSE greeted this remark by Iggy Pop at The Rainbow last Saturday.

The implications of rock and roll — the deaths, the dirt, the dissipation of precious energy, the cocaine, the high connections, the product — don't bear analysis anymore. You wanna riot? Fooled again, sucker, and me too.

The latest vinyl communique from your favourite street-fighting punks will have no bearing whatsoever on whether the button gets pressed or not. We may as well just retreat into our own universal private world.

After rock and roll as art-form/agent of social change/palliative comes rock and roll as reflex. Those few who have evolved this far play simple though not "minimalist" music, that label implying a deliberate paring and studied naivety. "Realism" — though the word may conjure up visions of Northern prole playwrights and kitchen sinks — would be much nearer the mark.

Real life for kids in England and America usually consists of anaesthetizing yourself to the terror and threats of technology by enmeshing yourself in romance and (for the restless) drugs. The problems to which these give rise are self-induced and self-contained — not to mention being more fun than distributing leaflets.

Contemplating discotheque and soul works on this principle — do Motown put out protest produce anymore? Also wise are those who conceive mammoth mythical epics, and the bronzed hip young Americans who wander down the middle of the road seeing love through a rosy cocaine glow. The silent synthesizer wizard have taken evasion of any issue as far as it can go.

Specifically, Elvis Costello has recently achieved huge hype and credibility by gloating over love hangovers; Talking Heads and Mink de Ville are in for the same. Of course, we still sneer at Fleetwood Mac and Linda Ronstadt, but they're all selling the same gimmick. Something called love. Yeah — love, love, love.

And why not? I just wish they'd all quit talking fancy and constructing concept albums around it. When you have nothing to say, please say it as plainly as possible.

"Nothing to do/And nothing to say!" whelps the indispensable Johnny Thunders on "Born Too Loose," the superior B-side of "Chinese Rocks" and the opening track of "L.A.M.F." Still style but minus the — istics. The glittering Dolls have been ditched for an austerity that has nothing to do with a carefully cultivated social consience and everything to do with clothes.

Johnny Thunders is the only American who can wear clothes and the possessor of the best Teen Appeal potential since Bowie hung up his eyelashes. He's cute in his mohair suit. The Heartbreakers play just like he looks — white silk, black tie dance songs cut close to the bone with no theatrics or embroidery. Why make a big deal out of breathing? Rock and roll is Thunders' instinct, played not in pre-meditation but in self-defence.

"I like the feel, I feel it was a happy time," says bassist Billy Rath about the '50s. Insofar as any decade has an archetype, The Heartbreakers play hard fast '50s tunes with a sound and scenario too numb and hungry to be anything more than Modern World, albeit touched with the interchangeable innocence/arrogance of humanity before dehumanisation.

Girls and drugs vie for the pedestal as Thunders wonders whether he really does "prefer drugs to women, anyhow," But True Romance rules here with rough brilliance, as on "All By Myself", not a solipsistic wallow but a through-gritted-teeth love song, as on "I Wanna Be Loved", and "Goin' Steady" with its roots in the *Batman* theme and its heart in the right place.

Up on the same roof is "I Love You" in which Thunders miraculously sings *"When I look in your eyes/I see words I can't describe"* without making you want to kick the Sahara in his face. That could be because when The Heartbreakers sing about standing on a street corner, you know their Public Relations didn't drive them there.

"Let Go" and "Get Off The Phone" will make you dance while rubbing your nose in it but "It's Not Enough" speaks for itself. Chemicals smack back with the gleeful nihilism of "One Track Mind" and that poppy paen "Chinese Rocks" while "Pirate Love" swaggers and staggers like a drunken sailor;

Thunders and Walter Lure counter each other's guitars and voices. Billy Rath and drummer Jerry Nolan (who looks like the type of over-bleached boy you could only run up against in a Leicester Square phone booth — and probably will, now he has to find other employment) play much better than The Sex Pistols but are mutilated beyond all dignity and recognition by the ham-fisted, Loch Ness-dredging production of Speedy Keen and Daniel Secunda, who deserve at the very least to have their ears cut off.

Look out, Johnny, they're mis-using technology. And they don't care.

Julie Burchill

THE NEW ALBUM. OUT NOW. BUY IT.

OUT OF THEIR SKULLS TOUR

OCTOBER

5th	Dingwalls	London
6th	Dingwalls	London
7th	College of Art & Technology	Derby
8th	Queen Mary College	London
10th	Castle Hall	Hertford
12th	St. Marys College	Twickenham
13th	Polytechnic	Bristol
14th	North Staffs Poly	Stafford
15th	University of London	London
16th	Chancellor Hall	Chelmsford
17th	Rock Garden	Middlesbrough
18th	Barbarellas	Birmingham
19th	University	Keele
20th	Windmills Club	Rotherham
21st	Crewe & Alsager College	Alsager
22nd	College of Education	Bedford
23rd	Roundhouse	London
24th	Outlook	Doncaster
25th	Essex University	Colchester
28th	North Staffs Poly.	Stoke
29th	University	Manchester
30th	Erics Club	Liverpool

Available on Warner Brothers records and tapes K56411

Split Enz: Odd chaps, these colonials.

ROLL OVER MAN RAY

(And Tell Salvador Dali The News)

SPLIT ENZ
Dizrythmia (Chrysalis)

THERE'S SOMETHING quaintly appealing about a septet of studied eccentrics (hailing from New Zealand, to boot) playing curious music which is redolent of nothing so much as unlikely up-market King Crimson, injected with massive doses of off-the-wall humour (musical as well as lyrical).

Apparently named after a medical term for jet lag, "Dizrythmia" is deliberately more accessible than the group's first release, the wayward "Mental Notes", though Split Enz haven't completely forsaken their quirky arrangements.

"Bold As Brass" is a bracing opener, Geoff Emerick's excellent production placing equal emphasis on the diverse instruments employed. The music hall "My Mistake" (which is the single) is about as catchy as they'll ever get, Sparks-style, with writer Tim Finn's forthright vocal style bolstered further by superbly integrated harmony back-ups.

"Crosswords" initially sounds hopelessly muddled, but it's an eerie (and punchy) evocation of neurotic romance. Even so, it sounds quite puny next to the bizarre "Charlie": *"Dead drunk, dead sure, one of us had to go."* Dead creepy.

There's more — "Sugar And Spice" and "Nice To Know" are both teasingly, fractiously raunchy — and although there are odd lapses in the sorcery, "Dizrythmia" should please those who like "Mental Notes" and intrigue those who *didn't.*

An entire album's worth of Split Enz's dickey songs may be a bit like moose turd pie — good though!

Monty Smith

KEITH JARRETT
Staircase (ECM)

QUITE A talent, our Keith. A triple-threat artist never firing, it seems, on less than 12 cylinders, he's produced a body of work of quite remarkable proportions.

When playing solo, pianist Jarrett claims to lose himself completely: he sees himself as simply a McLaufhlinesque valve through which the music flows, a "God plays through me" musician.

As an atheist, quite frankly, I'm a little worried. He may just be right . . .

"Staircase", a double-album, differs from the majority of Jarrett's piano work in that, like the earlier "Facing You", it was recorded in the studio rather than in concert.

Personally, I always found "Facing You" far less satisfying than the monumental three-record "Solo Concerts" and more recent "Koln Concert" double, and "Staircase" confirms my opinion that Jarrett's proper place is in front of an audience, not holed-up in some acoustically-dead box deep in Europe. It's not that it differs radically from the live sets, merely that it lacks their informality and passionately communicative nature.

That said, it seems pretty logical to conclude that what you get in "Staircase" is pure, undiluted Jarrett, free of the possibly compromising influence of an audience, reliant only on his own inspiration.

Of the four pieces which make up the album, (one to a side, each split into two or three parts), "Sundial" and "Staircase" are the most interesting.

The Jarrett trademarks are well in evidence throughout: the dextrous technique of the concert pianist, the jazzer's sense of rhythm, the wide-ranging imagination of the catholic musician, even the sing-along reminiscent of Glen Gould.

There are one or two points, though, in which I find "Staircase" lacking. Jarrett's apparently pretty fussy about which pianos he plays: no two are the same, and the tonal qualities of a particular instrument have to interest him before he'll record with it. It's all a matter of personal taste, I know, but I found the piano used here to have an annoyingly sharp, uncomfortable ring to it, a detraction all too noticeable at times.

The other point has to do with his reliance on repetitive (often hypnotic) ostinatos as a structural base on which to improvise. They dominate "Staircase" more than any previous Jarrett album, and whilst realising that he obviously finds this aspect of his style immensely satisfying to build on, I'd have preferred the more free-ranging inventiveness of "Solo Concerts".

Still, these are subjective considerations which shouldn't discourage anyone from trying "Staircase." Keith Jarrett is simply too immense a talent to remain the province of a fanatical few: he must, if there be any justice, at least be *listened* to by more. And then, who knows? Keith Jarrett outsells Rick Wakeman?

No, I suppose not.

Andy Gill

SAILOR
Checkpoint (Epic)

SORRY FANS, but it looks like Sailor have blown it.

For some time Sailor have been one of the few pop groups who could score regularly in the charts, appear on teenybop T.V. and be referred to as "dishy guys" in flimsy female weeklies without ever becoming *too* noxious. Some people even took their albums seriously.

This period of grace now appears to be over. Norway's only popstar George Kajanus gave Sailor an original image, his songs evoked the side-streets of glamorous continental capitals, the exotic glow of dockland nightlife. The nickelodeon gave the band an extension on the standard guitar-drums format.

The jaunty, stylised decadence never meant much to a quiet, reserved English gentleman like me, but I could understand where Sailor's charm lay.

No more charm now. They've got something much more marketable. Okay, George is stilll his old cosmopolitan-charismoid self on some tracks. "Keep Off The Street At Night" has him declaiming the dangers of a dark city where secret agents lurk under every lamp. "Joe's Pianola" has a corny likeability about it.

So what's wrong with the rest? Just listen to the single "Down By the Docks". Do I have to say it? Alright, you asked for it . . .

Disco.

That's the end of any band in a creative sense. Thor Baldursson, Donna Summer's arranger, is responsible for the blanding process. The group's own identity is stripped to a minimum and the result is out of the same disco computer used by everyone else.

Sorry, Sailor. Any more of that and you're sunk.

Kim Davis.

CHRIS SPEDDING
Hurt (RAK)

THIS IS a record of which Chris Spedding should be truly ashamed.

In his work with Sharks, as Keith Richard foil to Snips' Jagger, and as a sideman in, especially, John Cale's 1975 road band, this country's leading guitar session player evinced strength, power and presence. It seemed quite reasonable that the Stones should have given him such careful consideration as a replacement for Mick Taylor.

Like "Chris Spedding", the previous album, "Hurt" suffers from credibility problems. Spedding's on and off stage machoposing reveals a fundamental design flaw; this ensures that nowhere down the line does his image quite fit.

Similarly, Spedding's solo material attempts to cover too much ground; his forces are scattered to the point of dissipation. Perhaps he feels obliged to conform to a RAK image of all-round entertainer. There are several hints of Glitter Band on this record's ten tracks but he even fails here by refusing to grasp the full kitsch potential.

Perhaps he just can't write songs. Whatever the cause Spedding neglects the hard rock in which he was steeped during his Sharks years and opts instead for pop/rock crossover material that doesn't even possess that redeeming Framptonite blandness for blandness' sake. Not bland, just boring.

The vocals certainly don't do

a wop bop a loo bop a lop bam boom?

Ever been in a situation where you remember a tune, but not the title, or the singer? HMV can help. Because their knowledge of music is second to none. It has to be. They sell over two million records and cassettes a year. Everything from Classical music to New Wave.

So why not come to HMV next time you need a record or cassette?

Incidentally, if you're still puzzled about "A wop bop a loo bop a lop bam boom," it's the opening line of Little Richard's "Tutti Frutti."

The HMV Shop
THE WORLD'S LARGEST RECORD STORE
363 Oxford Street. (Next to Bond St. tube.)

Tutti Frutti © Sonet/Venice

it, as is obvious from comparing the album opener "Wild In The Streets" with Garland Jeffreys' excellent original or the lamentable "Ain't Superstitious", one of the few tracks on the album which appeared to hold any promise, possessing as it does a Snips/Spedding credit.

The main near-blasphemy of this record is that nowhere on it may we hear one of those blistering cocaine-rush Spedding solos, nowhere on it at all does he appear to exhibit an understanding of all those years he's spent in British studios coming to terms with his plectrum.

No, Chris, Mike Batt is jolly successful because he also has jolly good ideas. But have faith: remember, there's always your next incarnation.

Chris Salewicz

JUDY COLLINS
So Early In the Spring (Elektra)

IN COMMON with the Right, the Left like their women pure, tortured and inviolate. Something better change.

Sweet Judy Blue Eyes, 38 and old enough to be your mother. She was registering black voters in Mississippi long before Baez erected any kitschy little Academy Of Peace, she just didn't yell so loud about it.

The second record of this double compilation skims the 15 summers of Collins' career; it's strictly easy listening, walking on gilded eggshells — from the effortless effervescene of "Both Sides Now" to the mass-appeal agony of "Send In The Clowns", though I was vexed at the lack of "Suzanne".

The second side of the first record flaunts a social conscience incorporating "Marat-/Sade" *("Why do they have all the power?/Why why why why why/Why do they have friends at the top?")*, the savage brilliance of Tom Paxton's "The Hostage" and Mimi Farina's feminist reincarnation-requiem "Bread And Roses".

But the first side, composed of traditional ballads is by far the most interesting, even if 'La Colombe" comes over like "Ben Hur" projected onto a one-inch screen whilst "Bonnie Ship The Diamond" would be better wedded to Moira Anderson's strident yelp.

"Farewell To Tarwathie" features backup vocals from a humpback whale. The rustic misogynist butchery of "Pretty Polly" flashes both da blooze and suitably inhumane shades of Nico. The choreography of electric music mounted on traditional barbarism transforms otherwise folksy fables into tracks more vicous and insistent than "Heroin".

Twenty-four tracks *and* cover photographs courtesy Richard Avedon; the revolution may not be televised, but it'll sure as hell make the *Vogue* Notebook.

Julie Burchill

SPARKS
Introducing Sparks (CBS)

INTRODUCING WHO? Actually I think we've already met. Yes, it all sounds familiar. It's a new label but it's Ron and Russ Mael's sixth Sparks album. It somehow closely resembles the first five.

Sparks have always had a passably original sound, Russell's falsetto warbling skipping over Ron's chattering keyboards; it made "This Town Ain't Big Enough For the Both of Us" a very unusual hit record. Unfortunately they haven't achieved anything since except a series of increasingly less distinctive British chart entries.

A pity, because the Sparks sound, unlike the super-cringe stage act, isn't wholly offensive. The single from here, "The Big Surprise," is predictable stuff, but as side one creeps wearily on you realise that they've done a lot to flesh out the basic twittering with some cute backing vocals. Comes out like the Beach Boys taught some talented budgies to harmonise.

"Goofing Off" is a laugh, a *Zorba the Greek* type barn-dance compete with mock bouzoukis, but there's only one song on the list that I actually enjoy. "Forever Young" is the B-side of the single; launched with a shriek of *"Awright . . ."*, it's the nearest Sparks get to rock 'n' roll. For the first time Russell Mael comes on like a singer rather than a canary and the chorus is more than catchy.

". . . I'm gonna beat the devil and stay forever . . . I'll sit and watch the history books get thicker . . ."

Neat words, but is that some kind of threat?

Kim Davis

KNNILLSSONN
Nilsson (RCA)

THE FIRST time I heard "All I Think About Is You", the new Nilsson single, on the radio I could only return to trying to intimidate protons with my Junior Scientists Kit.

Not that I've got anything against Harry Nilsson, I just never could see what all the fuss was about. Apart from a few promising tracks on early albums, he seems to have done little to live up to the reputation everyone insists he has.

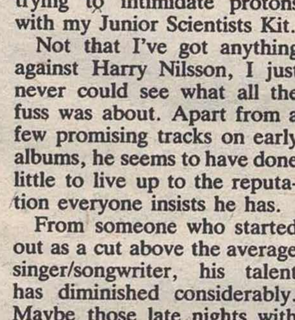
From someone who started out as a cut above the average singer/songwriter, his talent has diminished considerably. Maybe those late nights with Keith Moon weren't quite the artistic stimulus he needed.

"Knnillssonn" is pretty much what you'd expect from a new Nilsson album — that's to say it's not many miles removed from the last Nilsson album and is no doubt in similar vein to future Nilsson albums.

The single is included, along with others of a similar smoochy ilk, as well as a couple of whimsical oddities — notably "Who Done It", which is like "Ten Little Niggers" set to music and isn't particularly funny.

One thing that bugs me about this album is that, honest to God, all the songs sound the same: unenthusiastic vocals over lush, jerky strings and what sound like half-finished backing tracks, plus a sickening inevitability about what's coming up next.

Patrick Humphries



THE TWINKLE BROTHERS
Do Your Own Thing (Carib Gems)

IT'S THE dread, lilting, country melodies of the Twinkle Brothers.

Beholden, Trelawny's finest, proving why they won the parish's Mento contest for six years' running and carrying their Wordsworthian moralisms into the fast urban ghetto of reggae.

Eighteen months ago, the Twinkle Brothers were declaring "Rasta Pon Top" — their debut album. In this incarnation, the beseech is "Do Your Own Thing". Milton, thou shouldst be living at this hour.

The Twinkle Brothers consist of Norman Grant (lead vocal/drums), Ralston Grant (vocal/guitar), Derrick Brown (vocal/bass) and Karl Hyatt (vocal/percussion). Accompanying the group are Glen Stair, Eric Bernard (organ and piano), Bongo Basher (congoes), and a brass section comprising Tommy McCook (tenor sax), Vin Gordon (trombone) and Bobby Ellis (trumpet). The set was laid down at Channel One, and mixed in London at Chalk Farm. Norman Grant produced the set, and composed all the tracks.

Whilst Talent Corporation deal with uptown Rasta; whilst Leroy Smart, Trinity and Dillinger check downtown dread; whilst the Wailing Souls and Knowledge tap the Trenchtown jock — Kingston 12 — formerly chartered by bredda Bob Marley, so the Twinkles carve a philosophical little niche for themselves with this selection of rural plaints.

Stylistically, the group resemble the Mighty Maytones; in essence, their songs are not unlike the Gladiators' thrilling homilies. Best tracks on the album are "Self Praise (Is No Praise)", "Feeling Iry", "Jah Army" and the recut "Miss Labba Labba".

Also of interest are the musically-developed "It's Not What You Know", plus "There Is No Peace" and "Different Strokes (For Different Folks)".

Musically, the set is not as strong as the most neglected "Rasta Pon Top" excursion, but there is sufficient mood and colour to make "Do Your Own Thing" enjoyable, at least. The album might not appeal to all tastes as an essential purchase; yet it achieves a certain satisfaction and merit enough to seduce the most casual listener.

Penny Reel

FLEETWOOD MAC & CHRISTINE PERFECT
Albatross (CBS)

NO, NOT Fleetwood Mac *with* Christine Perfect, Fleetwood Mac *and* Christine Perfect.

Side one of "Albatross" is occupied by eight Mac tracks dating from the late 60's whilst side two contains eight of the tracks that Christine McVie (nee Perfect) cut for her "Christine Perfect" solo album, both of which were formerly released on Blue Horizon with label boss Mike Vernon producing.

Oops, wrong page

Of the two sides of music it was undubitably the Fleetwood Mac material that I was most looking forward to playing.

I discovered it to be almost unendurable.

Okay, it does start off with the band's first hit single, "Albatross", a pleasant enough track which at the time I felt to be closer to the Shadows than to the real essence of Mac — though now it's easier to see that it was merely an early precursor of the sound that now has Mick Fleetwood on first name terms with Jimmy Carter. *(Huh? — Ed.)*

As to the rest — well, the main problem is that what once seemed almost insurmountably strong material appears to have suffered from time fatigue. With the exception of the beautiful Peter Green co-composed slow blues, "Love That Hurts", it's largely pretty uninspired.

However, whereas the Fleetwood Mac music now sounds badly dated the Christine Perfect tracks are accessible and enjoyable. The rich innocence of her voice and the material's melodic and dramatic freshness prefigures two of the prime strengths of the great pop rock band that Fleetwood Mac now are.

Most of the tracks are her interpretations of other writers' work — there is even a stray Danny Kirwan-penned track, "When You Say", a fairly pedestrian approximation of a Methodist hymn.

All the tracks are graced by the dignified sensuousness of Christine's vocals, and the empathic purring arrangements, underlaid by the singer's mellifluous keyboards.

Chris Salewicz

Who is Glenn Phillips?

Glenn Michael Phillips started playing guitar when he was sixteen. He jammed to blues records in Atlanta. One year later he formed the Hampton Grease Band with Bruce Hampton. He couldn't play much.

The Hampton Grease Band lasted six years. In that time, it supported Alice Cooper in New Jersey, The Mothers at the Fillmore East, Three Dog Night in Alabama, Fleetwood Mac and the Grateful Dead in Atlanta, B.B. King and John Mayall in places Glenn can't remember. Usually, the audience reaction was mixed, one half of the audience would throw things, the other half would scream for more. I mean really scream.

At a 1970 Atlanta pop festival, Glenn and the band played before Columbia Records. They were signed. They made a double album 'Music To Eat' as their recording debut. Then Columbia fired them.

In 1972, Bruce Hampton left town (Atlanta). The Hampton Grease Band split up. Glenn and drummer Jerry Fields formed Stump Brothers. Later that year, Stump Brothers supported Little Feat at the 12th Gate, Atlanta. Lowell George took one look at Glenn Phillips and said 'He is The most amazing guitarist I have ever heard

Lowell George took tapes of the band to Warner Brothers. They loved them. The deal fell through. Jerry Fields left town (Atlanta). Bass player Mike Holbrook left town (Atlanta). Stump Brothers was no more. It was late 1972.

In early 1973 Glenn Michael Phillips' father comitted suicide. Now there was no Hampton Grease Band. There was no Stump Brothers. There was even no Mr Phillips. His father was dead. There was just Glenn.

Two years later, in February 1975, 'Lost At Sea' was released in Atlanta, on Glenn's own label. It was greeted with wild acclaim. It featured Glenn on guitar, Mike Holbrook on bass, Jimmy Pressmanes on drums, Bill Rea on acoustic guitar, and Sant Ram Singh Khalsa on piano, vibes and marimbas and John Carr-Harriman on cello.

There is, in America, a highly respected radio play magazine called 'Walrus'. In it, John B. Meier wrote a lavishly favourable review of 'Lost At Sea'.

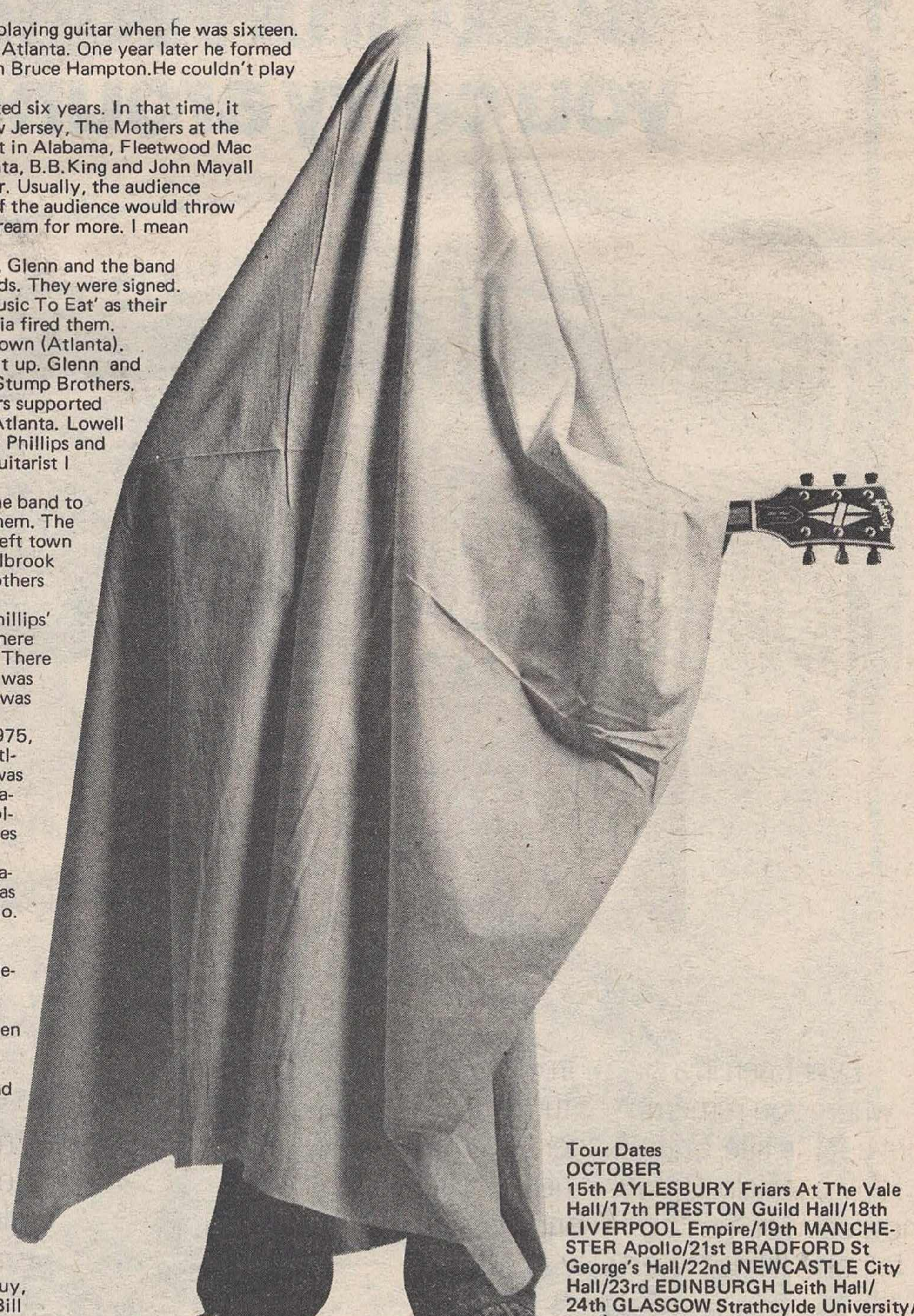
Months later, Jumbo Van Rennen read the selfsame article in an office at Virgin Records. Virgin released 'Lost At Sea' in England on 18 February 1977. And we asked Glenn Phillips to record another album.

'Swim In The Wind' is released on 30 September. In Glenn's words: 'Lost At Sea was a solo effort. A record for me to play on the way I like to play. Swim In The Wind is different. Even though it's centred round one guy, it's a band. It was produced by Bill Rea and me. It's not just a flashy guitar album. There's a musical context it's presented in'.

That's how we came to Swim In The Wind. And that's who Glenn Phillips is. Swim In The Wind. 'It's not just like a flashy guitar album'..........Glenn Phillips.

Tour Dates
OCTOBER
15th AYLESBURY Friars At The Vale Hall/17th PRESTON Guild Hall/18th LIVERPOOL Empire/19th MANCHESTER Apollo/21st BRADFORD St George's Hall/22nd NEWCASTLE City Hall/23rd EDINBURGH Leith Hall/ 24th GLASGOW Strathcylde University/ 26th SHEFFIELD City Hall/27th BIRMINGHAM Odeon/28th LEICESTER De Montfort Hall/29th CARDIFF University/30th BRISTOL Colston Hall
NOVEMBER
1st BRIGHTON Dome/3rd LONDON Rainbow

Now you know who Glenn Phillips is. Hear him on record, SWIM IN THE WIND on Virgin V2087. See him on tour with Steve Hillage.



Twilley Don't but Kent Does (mind that is)

DWIGHT TWILLEY BAND
Twilley Don't Mind (Shelter)

ALL the omens seem up there in the ascendant for Dwight Twilley.

All the rock critics love him to death and even the most austere media organs like *Rolling Stone* and *Crawdaddy* over in the States have already drooled ecstatically about this, his second album release. Others seem certain to follow suit all over the board. Yet I remain stoutly unconvinced.

First things first, however. A lot has been made already of Twilley's Memphis heritage and his dark moody good looks and general stance being an unselfconscious continuation of another Memphis son, Elvis Presley's original, flagrant rebel persona of the '50's.

The Twilley Band: Twilley (left), Phil Seymour (right)

True to form, Twilley has provided such fanciful observers with the requisite meat to chomp on with a perfect Presley pastiche for the 70's in his classic "TV" off the first album. "TV" has all the classic traits — a stuttering deep-voiced "A-well-a-well-a", a bass pattern like a junkie's throbbing mainline plus a song which, ripped off quite cheerfully from "All Shook Up", salutes the simple joys of glutting yourself on the idiot box with your bay-buh by your side.

Even with this second instalment and its nine new compositions "TV" remains omnipotent as Twilley's finest work thus far. "Sincerely", the first album released last year, was a good enough, introductory statement for a rock band (it's the Dwight Twilley Band after all — even though only two guys, Twilley and drummer Phil Seymour are ever pictured); it fits neatly into that breed of 70's U.S. bands who maintain a doggedly Anglophile slant to their music making.

The movement as such has never proved particularly successful in commercial terms on either side of the big Pond, but at its most inspired — as in the case of Big Star and selective particles of the old Raspberries output (check their "Best Of" on Capitol) — it has provided this decade with a sorely needed infection of melodic inventiveness coupled with a compact, energized approach to arrangements in general.

On "Sincerely" Twilley proved himself strong on melody but seemed dogged throughout by a weak-kneed production that rendered so much of his work ultimately prissy, particularly on those numbers that were anything less than full-throttle rockers.

Reading the first reports on "Twilley Don't Mind" led me to believe that the production deficiencies had been eradicated and that this, along with a general marshalling of resources, would present us with the Twilley vinyl KO punch.

So much for my preconceptions, because "Twilley Don't Mind" despite it's true, a rather more abrasive production sound still finds our hero humping out this prissy sound. In fact he sounds prissier than ever on this second work, leading one to the inescapable conclusion that this is obviously just the style he wishes to be associated with. Throughout the album his voice is fettered around a grievously affected meepishness of tone one would expect to hear on records by bands like Pilot.

This is a most unbecoming style and, unabated, can completely ruin a fairly promising opus like the minor league mellifluousness of "Lookin' For The Magic". It's sad too because often times lodged behind that tiresomely affected timbre, there's a really fine full-bodied guitar sound jangling against cocksure percussion.

Instrumentally the album is loaded with muscle but beyond that and even the affected vocals, most of the songs here just aren't worth the fuss. Lyrically trite, they're fixated firmly around soppy boy and girl romance stuff plus the usual reverence for all things rock 'n' roll. It's finally down to good melodies, and these are also scarce on the ground.

"Here She Come", for example, has a neat couple of changes, enhanced by some gorgeous guitar fingering whilst the title track is probably the best of the batch and comes the closest to being remotely ballsy. Twilley pulls the old Bo Diddley assertion number on a good teasing rocker which, though hardly remarkable, adds up to something of a hardy success.

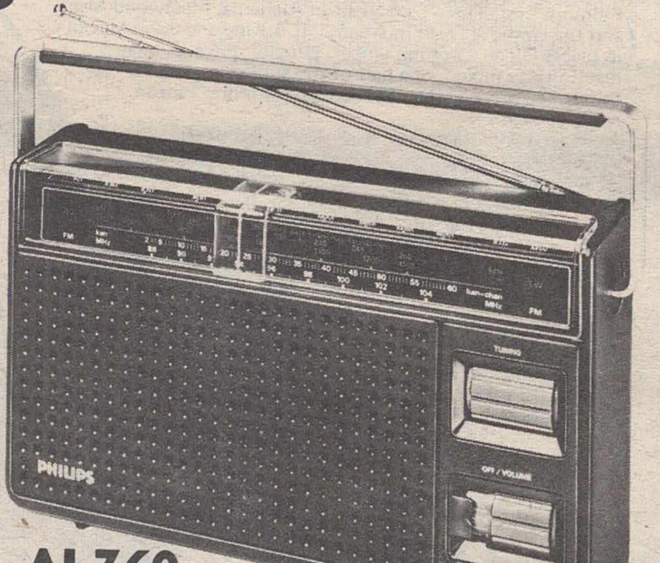
"Sleeping", a fullblown whimsy of a ballad, parades all of Twilley's current pros and cons in one bumper package. It takes turns to sound unbearably precious, then the next moment tastefully fetching and melodiously agreable ... it all adds up to — well, a pretty clumsy and over-burdened song that has no fluency in its pacing.

All of which is too bad because up to now, I'd been touting Dwight Twilley as a regular dark house poised to break out in grand fashion. Sadly this drastic softening of the arteries may be just the right setting for that lift off. A year ago, I was positive that Twilley taking over Peter Frampton's gloop-ridden dictatorship of the slick poprock front would be a great thing. Right now though, I can hardly tell 'em apart.

Nick Kent

Philips.
Beautiful sound you carry around.

AL 262
Here's a medium-size portable with really accurate tuning and tone controls. Sound quality is excellent. You can select LW or MW. There's an earphone socket for late-night listening.



AL 360
Run it from the mains inside. Or batteries outdoors. Choose from LW, MW or VHF using the dapper olive-green roller controls. We've also included a neat fold-away telescopic aerial.

AL 162
This LW MW baby weighs in at just under 18oz. The orange roller control stands out nicely against the grey matt silver case. Sturdy wrist strap and earphone as standard.

RL 230
Bright-silvered roller controls this time. Station-finding is made easy. We've sloped the wave-length scale. And picked out LW and MW figures in yellow and matt silver. Really superb tone control!

Simply years ahead. PHILIPS

IMPORTS

EVEN IF **Gil Scott Heron** has doubts about the revolution competing with *Coronation Street* or its American equivalent, he's proved pretty adept about getting it well documented on a series of eminently listenable records.

His latest, "Bridges" (Arista), has Gil and his sidekick **Brian Jackson** still out there on the sidewalks, selling musical broadsheets and yelling out stark headlines.

With "Tuskeegee No 626" they bring to light the happenings at an Alabama town where syphillis experiments were conducted on black men, just to prove that the disease could either blind, cripple or kill them, while "Vildglia", another Scott-Heron thought for the day, places the listener in Overboogie, a land more allegorical than mythical, being a place where the inhabitants are conditioned to become desensitized and uncaring, their final reward, according to Scott-Heron if not to Hoyle, being "Your very own juke-box when you retire".

Thing about the Chicagoan is, that while his communiques are decidedly discomforting, his music is generally as easy on the ear as that of Lou Rawls, whose voice Heron's often resembles. Thus, even Overboogieists might latch onto what he is laying down.

Charmdale are now bringing in copies of "The **Free** Story" (Island) from Germany, while those copies that once winged their way here from Canada are being phased out just as fast as the distributors can ditch them. Seems that just about every Canuck pressing jumped on the "My Brother Jake" track while various other pressing faults were reported by irate buyers. But the German copies, as you might imagine, are just as immaculate as a showroom Volkswagen.

EMI Imports have also been keeping Lufthansa busy of late, bringing in Electrola-Crystal's "Rock 'n' Roll History" series. But it's a bit of a wierd one featuring albums by Louis Prima and Tommy Sands, plus more acceptable fare from **Gene Vincent, Wanda Jackson** and **Johnny Otis.** A stronger EMI bet then is "Rock 'n' Roll Legend" (Capitol) a boxed set containing four albums and an E.P. by Gene Vincent — though the price is a hefty £15.60.

Bread-saving news for Stones fans is that the French, 5-album boxed set (including T-shirt), which has recently been selling here for around 22 smackers, is now available from Harlequin Records, Dean Street, London, for a more reasonable £14.95.

Also worth picking up is the American version of the "Stardust" soundtrack, which HMV are retailing at just £2.50. Released by Arista, it features a Rolling Stone type cover and contains many different tracks to those on the homegrown K.Tel version, these including **Maxin Brown's** "Oh No, Not My Baby", **Jan and Dean's** "Surf City", **Carole King's** "It Might As Well Rain Until September" and others by the Monkees, Shirelles, Aretha Franklin, Bobby Vee, Barbara Lewis and Little Eva.

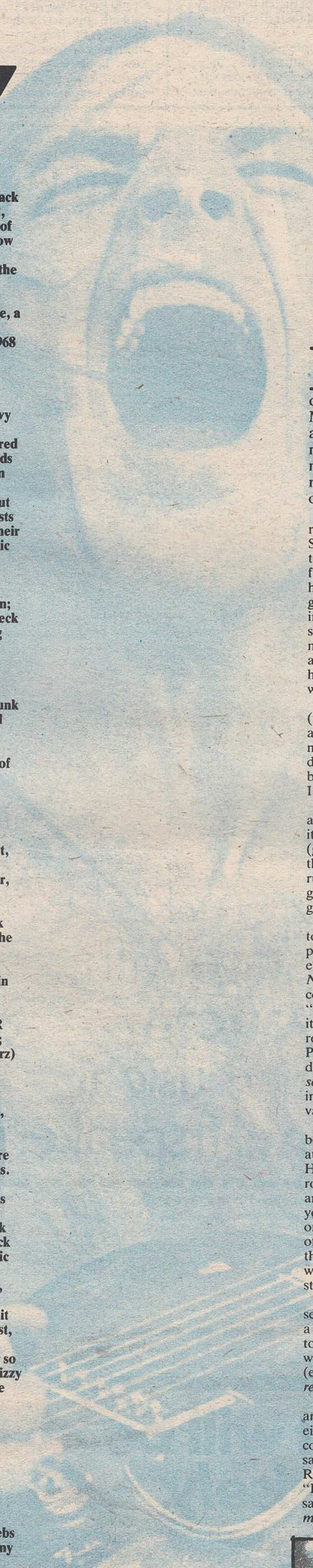
Vincent: boxed set

Finally, a round-up of the new album releases, which this week include: **Tommy James'** "Midnight Rider" (Fantasy), which is mainly a collection of songs penned and produced by Jeff Barry; **Ashford and Simpson's** "Send It" (Warner Bros.); **Juice Newton's** "Come To Me", a portion of limp country rock (Capitol); The **Four Tops'** "The Show Must Go On"; "Mel McDaniels" (Capitol) a set by Dennis Linde's song-writing pard; "Turnin' On" (Gordy) from **High Energy,** Motown's latest all-chick vocal group; **The Dillards'** "Versus The L.A. Time Machine" (Flying Fish); **Randy Edelman's** "If Love Is Real" (Arista), which features Gene Page arrangements and aid from such as Nigel Olsson and Dee Murray; **Diana Ross'** "Baby It's Me" (Motown), a Richard Perry production; **Freddie Fender's** "If You Don't Love Me" (ABC); **Klaatu's** "Hope" (Capitol), second album from the Canuck Beatle-imitators whose last album provided the Carpenters with "Calling Occupants Of Interplanetary Craft"; and finally, "Impressions" (Capitol) by **Linda Hargrove,** a fine picker and singer-songwriter who once cut an unreleased album for Mike Nesmith's ill-fated Countryside label.

Fred Dellar

The NME Consumers' Guide To The '70s

HEAVY METAL



PARANOID POWER

By PHIL McNEILL

DARADDA DARA
DARADDA DARA
DARADDA DARA . . .
"Girl, you really got me goin', you got me so I don't know what I'm doing now . . ."

The first heavy metal record was possibly also the most successful. "You Really Got Me" by The Kinks smashed to No. 1 in Britain in September 1964, bringing with it a six-note riff stolen from The Kingsmen's "Louie Louie" that was hammered remorselessly by bass, drums and two guitars from beginning to end of the song. Ray Davies had invented heavy metal.

However, although The Who ("I Can't Explain") and The Rolling Stones ("The Last Time", "Satisfaction") dabbled in rifferama for a short period following The Kinks' Great Step Forward, nobody in this country really took up Davies' lead, and when the ever-innovative Davies himself dropped the mutant child on a doorstep, it appeared to be dead.

For a year or so the thing lay dormant, until at the end of 1966 a garish young black American stud by the name of Hendrix strode into a London mod/R&B scene whose guitar hero fetishism, nurtured by bluesmen like Eric Clapton and Peter Green, unwittingly awaited its true messiah.

Drawing together the thrill of the blues stylists' skill and emotionalism, with the raw power of the mod bands' showmanship, Hendrix was the first to realise the potential in mating technical prowess, technological power, and emotive aggression. The first heavy metal performer.

Hendrix, however, always transcended any genre. So the limitations of HM were left to be set out by others: by Cream, who rapidly changed from being a blues supergroup into an improvising HM trio after Jimi came along, stripping the riff to its bare bones and leaving it a mute spectator to their ingenious collective extravaganzas; and by Vanilla Fudge, a New York combo whose simple expedient of taking a standard — say, some Motown hit like "You Keep Me Hanging On" — and slowing it down to a virtual standstill in order to pile it as high as possible with over-amped guitar riffs probably entitles them to the niche of first heavy metal stylists.

Fudge were followed by Iron Butterfly and Blue Cheer (first ever claimants to the Loudest Band In The World title); Cream by the Jeff Beck Group, Ten Years After, Taste and Led Zeppelin. And thus, on the verge of the decade, the all-conquering riff stood and surveyed its future territory.

LED ZEPPELIN were pretty much the last giants of the '60s. Formed at the end of '68 by Jimmy Page, who found the mantle of the Yardbirds cast upon his shoulders by that band's disintegration, they were one of the first bands to set out the operational gambit that would become standard currency in the '70s, particularly among heavy metal bands — the British combo that makes it in the States (or Japan or Europe), rather than the UK. (Others who have followed include Foghat, UFO, Humble Pie, to an extent Budgie and Nazareth, and even Jeff Beck).

"Led Zeppelin II" (1969) gave Zep a hit to match their skyrocketing stature: "Whole Lotta Love", a Muddy Waters song filtered through The Small Faces and adorned — or rather, unadorned —with one of the most heartbeat relentless riffs ever.

Zeppelin, however, were not content just to be heavy heroes: megastardom awaited. But in their slipstream they pulled the *real* definitive proponents of HM — Black Sabbath and Grand Funk Railroad, who form the basic grunty nucleus of the central HM style discussed below by Lester Bangs.

Already a much-feared live act, the Sabs scored with "Paranoid" in September 1970 — simultaneously with "Black Night" by Deep Purple, a band of English veterans who had previously found brief success in 1968 with "Hush" (torn at the time between heavy rock and let's-all-dress-in-black-and-purple dinosaur pop). After Sabbath and Purple's pimple-like eruption, heavy metal gripped the nation like acne.

Everywhere you turned long haired organists were wrenching their heads back dramatically while evil rhythm sections lumbered across the unconscious wastelands of pilled-out idiot dancers and grimacing guitarists contorted hideous faces to match their piercing music. Uriah Heep. Atomic Rooster. Budgie. Nazareth. The Groundhogs.

In the States there seemed to be something more of a Cream fixation; Mountain, West Bruce & Laing, Beck Bogert & Appice, The James Gang (who bequeathed Tommy Bolin to Deep Purple and Joe Walsh to The Eagles). Terry Knight became the first in a long line of US HM manipulators, taking first Grand Funk then Bloodrock to massive national success.

But whatever shape it took, the deafening guitar riff was *the* sound of the '70s.

It has underpinned the entire decade. The biker strain (Steppenwolf, Pink Fairies, Motorhead); the punk strain (Velvets, Stooges, Blue Oyster Cult, Dictators, Ramones, Saints, Sex Pistols); the Hendrix strain (Trower, Mahogany Rush); the glam strain (Alice Cooper, Queen, Kiss); the macho strain (Bad Company, Black Oak Arkansas, Lynyrd Skynyrd); the soul strain (Rare Earth, Mother's Finest); the boogie strain (Status Quo, AC/DC); the conceptual strain (Rush, Starz); the lyrical strain (SAHB, Lizzy); the pop strain (Sweet, HM Kids, BTO); the MOR strain (Boston, Kansas, Foreigner); the pretty boys (Queen, Angel, Starz) and the ugly ones (Sabbath, Judas Priest, Heep); the showmen (Ted Nugent, Steve Tyler), the axemen (Blackmore, Derringer, Montrose), and even a few women (The Runaways).

All, at the heart of their music, are or used to be heavy metal exponents. Even David Bowie launched his exodus across the '70s consciousness from the doomy HM of "The Man Who Sold The World". It is the rock music of the decade, as surely as rock 'n' roll was to the '50s and beat music to the '60s.

Heavy metal has faded in Britain, or so we're told. Yet although it is now even more unfashionable than it used to be, Ted Nugent, Judas Priest, Rush and Lone Star have all scored notable triumphs in the past year or so — as, let us not forget, have Thin Lizzy — and it seems the beast still has life in it yet, on both sides of the footlights. Indeed, The Motors are even now poised to be the first successful and generally recognised heavy metal Britpunks.

Meanwhile in America volume rules the mammoth arenas, and big business — in the form of management svengalis like Bill Aucoin (Kiss, Starz) and Leber-Krebs (Aerosmith, Nugent, Rex, Mahogany Rush) — finds it in its interest to maintain the supply of the headbangers' musical opiate. Its future would seem to be as secure as rock music itself.

Wally says so.

Architects of HM: Cream (left), Led Zeppelin (right).

THE SINAL FOLUTION

By LESTER BANGS

HEY, WANT your ass bored off? Good, because this is gonna be an article on the rise and fall of Heavy Metal rock, a genre proliferating at the cleavage of the decades but now sadly in a state of disrepair if not downright disintegration for reasons which will shortly become obvious.

You will be bored not from the reading of this article, but its results. See, my dreary task around here is taking all this rock stuff and making it fun, which obviously is easy if all you have to do is write about somebody getting their face slashed or stomped in because of their hair and clothing style. That kind of thing is enough to make you think the 60s are back again, and as we all know, because we have been told so repeatedly, the 60s were nothing but FUN FUN FUN.

Heavy metal, on the other hand, is (was) quintessential 70s (I'm sure you all remember that deadass decade) music: drab, oppressive, leaden, deadening, tired, thudding, plodding, boring, hold on a second Mr Roget I'm sinking in the bog.

That's why you're gonna get your ass bored off, because since like I said it's my job to make rock 'n' roll fun (grunt, sweat, groan), after reading this article you're just gonna have to run out and snarf up albums by all the groups mentioned herein, and I guarantee they will bore you to death.

On the other hand, it has occurred to me that you want to die, so I will proceed in my work with alacrity and even a certain zest. I mean, when *NME* assigned me this article, I coulda shot back something like "Heavy metal? And *me* writing about it? Isn't that kinda doubly redundant?" (There were no Sex Pistols around at the cleavage of the decades, see, and I had to write about *something*, so I ground out 739 articles in the month of May 1972 alone on various heavy metal groups.)

But I didn't say a damn thing, because I realised that redundancy is at the absolute heart of heavy metal. HM freaks *love* it, it's their bread and roses too; I mean, if you punk bands are two and three-chord monotonous, you haven't *lived* till you've supped on, say, Bloodrock. Wretched excess of the same old thing is the name of the game, bud, and if you don't dig it, well sorry but it's like trying to tell a stranger about chloral hydrate.

Plus which even though it's old hat I see no reason why we shouldn't have a heavy metal revival here and now, today, because when previously have we ever felt so immaculately wretched (excess is something else altogether; *repress* is more like it)?

Right, nobody wants to be a hodad and I don't know a single soul on either side of the Atlantic who will cop to not feeling wretched. It's like I said to my friend Bob Quine of Richard Hell's Voidoids one day, "Do you get depressed a lot?" And he said, "Sure, whaddaya think I am, a *moron?" So, for he and* I and the rest of the army of manic-depressive perennial adolescents, there will still be the joys of heavy metal weary blahness for its own sake when the flashy gnashings and beehive energy of punk have come and fizzled out (bound to happen someday, you know, and then *you'll* be the Teds decrying and/or whomping tail on whatever's next.

I give you a representative sampling of song titles from heavy metal albums by the genre's acknowledged punjabs: "Paranoid", "Killing Yourself To Live", "Wicked World", "Wheels Of Confusion", "Don't Start (Too Late)", "Children Of The Grave", "Into The Void", "Hand Of Doom" (Black Sabbath); "Paranoid" (a completely different song from B.S.'s!), "Aimless Lady", "Nothing Is The Same", "Winter And My Soul", "Inside Looking Out", "In Need" (Grand Funk Railroad); "Wicked Truth", "Fallin'," "Dier Not A Lover", "D.((ead)) O.((n)) A.((rrival))", "Melvin Laid An Egg", "It's A Sad World", "Hangman's Dances" (Bloodrock); "Bloodsucker", "Into The Fire", "Living Wreck" (Deep Purple).

I mean, just writing that list made me exhausted, not to mention depressed. Heavy metal music in its finest flower had one central, obvious message: *There is no hope*. Whatever you do, *you can't win*. The world is run by war pigs who have turned you into human dogs and you must accept your fate as ignominiously as you possibly can.

THIS OUTLOOK was, in America at least, more or less the residue of Vietnam and all that stuff, but it was really a worldwide sentiment, and in that sense obviously the heavy metal Cassandras of bombast differed from the punks, who may scream of no future but at least are determined to go out kicking flailing. HM freaks just wanted to forget the whole mess, man; they were, in a word, passive.

You'll notice I'm excluding certain obvious names from this list. That's because I'm a purist about my sludgepots. Groups like The MC5, Stooges and Blue Oyster Cult never really fit in with the rank and file heavy metal crowd because their programme was high energy and, in the Stooges' case, a more aggressive brand of nihilism.

Grand Funk pretended to energy and positivism, but even when they were reassuring their fans with songs like "I'm Your Captain", they sounded tired as hell. After all, Terry Knight marketed them on the premise that the generation they represented was taking its "final voyage through a dying world".

The message of the Five and the Stooges was GO BERSERK, and significantly it is their music that has survived the apathy and nullness of the 70s to fuel the coming renaissance (wait, cross that out, can't have words like "renaissance" in heavy metal articles or somebody might start to get *ideas* . . .). I mean, how many bands do you see around now who've been influenced by Grand Funk and Black Sabbath? Perhaps this leads to the conclusion that if you tell people there is no hope they're just liable to believe you.

That's why I submit that there was no such thing as heavy metal after the year 1972. Look what Grand Funk did: went on to record things like "Bad Time (For Bein' In Love)," which I mistook for a Chicago song the first time I heard it, and a series of slickly respectable and totally forgettable albums like "All The Girls In The World Beware", losing legions more fans with every dollop of proficiency they gained, until they

■ *Continues page 61*

Where the HM dream ended up: Kiss.

● *From previous page*

had to break up and now Mark Farner is recording a solo album produced by Ezrinite Dick Wagner.

Grand Funk were only any good when they sounded like shit and played to the squalor of the "brothers and sisters" in their audience, and Terry Knight was right (about what I'm not sure, but I know he was right).

As for Black Sabbath, they have been making the same album since 1972, and even "Black Sabbath Vol. 4", which came out in the autumn of that year, did not match the draggy grandeur of their first three sets.

As for more recent entries, like Aerosmith and Kiss, they may play the same chords but they're really show bands, part of the superstar syndrome. Grand Funk and Black Sabbath appealed to their audiences by their very anonymity — Mark, Don and Mel: "Look, we're just three nonentities — just like you! Nothin' special about us, folks!"

Aerosmith are presented as glamorous even though they're not, and Kiss are the Saturday morning cartoons; the crucial thing is that both are presented as stars, Faces that cross over somewhat into the mainstream of the cult of generalised celebrity-worship which is far larger right now than the cult of rock 'n' roll.

Even a dipshit group like Starz has a lead singer who goes out with a Mick Jagger jumpsuit and sash. And since it seems that in rock 'n' roll the extra-musical accoutrements are always at least as important as the actual music, we must recognise that today's heavy metal groups have nothing in common with those of the Golden (or maybe Bronze) age.

AS FOR that age, well: it was the worst of times. Everybody was taking downs by the handful (everybody that wasn't a James Taylor *pussy*, that is; no wait, come to think of it James himself . . .), the Stones declared their groggy confusion in "Exile On Main Street", and one of the biggest hit singles of the season was War's "Slippin' Into Darkness".

Led Zeppelin had released their masterpiece last year, wouldn't release anything this year, and would begin their decline next year with "Houses Of The Holy.

Nixon was on his way to re-election, Dylan was staying down on the farm and keeping his mouth shut, the Movement finished itself off in 1971, Don McLean had just told everybody that rock 'n' roll was dead in "American Pie" and by now the radio had made sure everybody was sick of that song too.

Sly had announced his own torpid disintegration in "There's A Riot Goin' On", Neil Young was selling out for a "Heart Of Gold", America was riding "A Horse With No Name", the Concert For Bangla Desh had fed a few Asians (maybe) and ripped off a whole lot of American record buyers.

"Candy Man" by Sammy Davis, Jr. became the Number One song in America, it seemed like the war in Vietnam was never going to end, Stephen Stills asked everybody to shell out eight bucks for "Manassas", John and Yoko hit their nadir with "Sometime In New York City", Michael Jackson was singing a love song to a rat, and Curtis Mayfield had a comeback with a hit about a dead junkie.

In short, just about everything sucked, and what little didn't suck was intensely negative.

Only, perhaps, in just such a gloomy atmosphere as this could heavy metal truly thrive. Look, Kraftwerk may mouth off mucho about how their machines are actually playing them instead of vice versa, but you don't see Kraftwerk's machines crushing them to caterwauling bits! It's all a lotta goddam mood music! Computers don't roar like famished beasts, they *tinkle* like the puny clockwork persimmons they are. Heavy metal was rock as technology as total oppression at apogee — that's why Funk, Sabbath and Purple were deafening and Kiss aren't.

When Cream, bluesbustin' forefathers of HM, sang about "Doin' That Scrapyard Thing", what do you think they were talking about? Have you ever actually *been* in a scrapyard? (Sure you have, a human one, if you ever attended a Black Sabbath concert.) Have you ever seen an automobile smashed into a solid metal bale? Well, that's what it *felt* like to listen to real heavy metal — we were flat out on the anvil, and we loved it.

But there are only so many times you can be battered into oblivion before you cease to feel the blows. The Stones had it right in "Exile": *"Kick me like you kicked before/I can't even feel the pain no more."*

When you can't feel it anymore, you turn to something else.

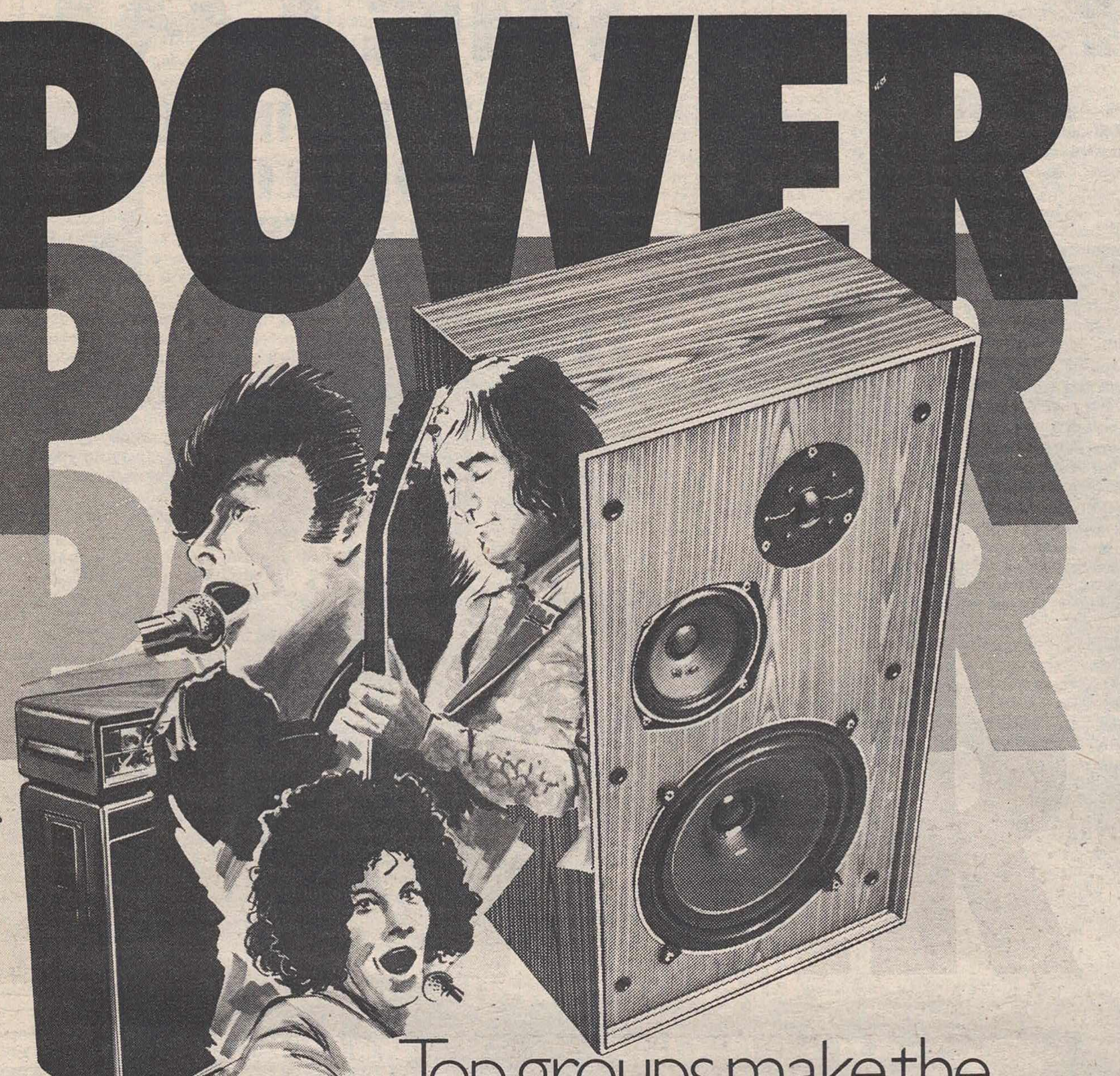
MOST OF today's metal fans are relatively new to the genre, and listening to a different type of music, meaning that the people who dig Kiss are mostly not the people who were into early Grand Funk/Sabbath and Kiss ain't heavy, they're Smith Brothers cough drops.

Black Sabbath didn't need to paint their faces and blow fire to be grotesque, and Grand Funk never needed Aerosmith's scarves and tinsel. They just came out and decimated you.

After seeing Grand Funk for the first time, in 1971, I went home and went to sleep with my ears ringing. The next day I got up and flew to New York City, and they were still ringing so loud I had trouble hearing what Murray Kurgman was saying to me when I walked into his office at CBS at seven o'clock that night, almost 24 hours after Farner and the boys had started to play.

The last time I saw Kiss half the audience was flicking their Bics, and if they didn't know what each other was saying the next day it was because they weren't listening, not because they the only thing you could still hear was reverberations off the thunderclap of doom.

When doom sticks around long enough to become a household word it's just another guest on the Dinah Shore show, so it's defused, so even though (or maybe just because) depression has become just another *divertissement* I take back what I said earlier: We might as well forget about heavy metal making a comeback, ever. Because it's only really fun to die the first time.



Top groups make the most of their music on stage with Celestion speakers...**you can make the most of their music at home with Celestion hi-fi speakers**

Many of the top British music amp manufacturers use Celestion Power Drive Units in their equipment, because they know they can rely on Celestion quality and performance. The same Celestion expertise has produced a series of hi-fi loudspeakers tailored for your home. Listen to the Ditton and UL series, you won't regret it.

Celestion

Send this coupon for literature or ask your dealer for a demonstration. I am interested in large, medium, small speakers.

Name____________________________

Address__________________________

Rola Celestion Ltd., Ditton Works, Foxhall Road, Ipswich, Suffolk IP3 8JP.
Telephone: Ipswich (0473) 73131. Cables: Voicecoil Ipswich. Telex: 98365. 13.06.10

In 0·6 seconds, it will be 33⅓ RPM *precisely*.

Our TT-101 turntable revolves at exactly 33⅓ RPM. The speed is regulated by the oscillating frequency of a quartz crystal, the same system used in the world's most accurate timepieces. This quartz-locked servo-system has no peer for accuracy and stability. The TT-101, another development from the Research Laboratories of JVC.

It is possible to fine adjust the speed within the range of 440Hz ±6Hz, giving benefits of flexibility and precision which are definitely significant from a musician's point of view. Digital Speed Indicator; LED 4-digit counter. Fast acceleration, takes only 0.6 secs. to reach 33⅓ RPM. Coreless DC Servomotor, less consumption, higher torque. Quick Stop, stop button works electronic brake in less than one second. Integrated Frequency Generator; outstanding stability and reliability. LED Indicators and Electronic Switching for sure, smooth long-life operation.

50 YEARS OF SOUND TECHNOLOGY 1927-1977

JVC

ANOTHER STEP CLOSER TO REALITY

JVC (U.K.) Ltd., Eldonwall Trading Estate, Staples Corner, 6-8 Priestley Way, London NW2 7AF

DON'T TOUCH THAT DIAL!

HI-FI: *ROY CARR*

***THELMA HOUSTON** on the Sheffield Lab label — superlative quality at eight or nine quid a go.*

The most expensive discs money can buy

MOST PEOPLE tend to agree that the overall sophistication of hi-fi hardware exposes limitations of the software.

Laboratory experiments with Dbx encode/decode systems and the commercial introduction of the 12-inch single, Sony Elcaset ¼-inch/3½ ips cassettes and Japanese pressed discs may have helped to improve standards, but such innovations are exceptions and costly.

In terms of both sonic realism and commercial potential, Sheffield Lab Inc.'s **Direct-Cut Discs** must offer the closest to master-tape quality — even if by the very nature of the recording techniques employed they impose obvious restrictions on what can be achieved in terms of performance.

As it transpires, Direct-Cut Discs utilise a recording technique which was abandoned with the introduction of tape, and it took trumpet player Doug Sax and pianist/arranger Lincoln Mayorga all of ten years to refine the basic technique to comply with contemporary standards before distributing limited quantities of their first album (featuring Mayorga) in 1969.

What motivated both men to devote ten years to perfecting the technique was that they were intrigued by the clarity of sound and presence on many records issued prior to 1945. They theorised that with the advent of magnetic recording tape the remarkable sonic characteristics to be found on old 78s had been eliminated.

Apparently, magnetic recording tape cannot accept the full-peak energy of most instruments, particularly percussion, because the excess energy together with tape-hiss saturates the tape and causes distortion. As the Direct-Cut Discs method bypasses the tape process, such problems are eliminated.

In 1959, Sax and Mayorga conducted their first serious experiments. Using just a piano, they fed the signal from the studio mixing board directly on to a lathe on which a master lacquer was being cut. Technically, the quality of the playback was brilliant and confirmed their theory about tape distortion.

However, subsequent experiments were plagued by difficulties. By 1966, both men agreed that they required their own *State-of-the-art* mastering facilities and two years later joined forces with Sherwood Sax and opened The Mastering Lab in Hollywood.

It wasn't until 1971 that they cut a second record. This time two master lacquers were used simultaneously — the second on a slave-lathe.

In the production of finishing pressings, these lacquers when plated create matrices which in turn yield several "Mothers". From these, Sheffield Lab seldom make more than 50 stampers. They are then shipped to West Germany and each stamper produces between 1,000/1,500 pressings before being discarded — the reason being that over that quantity the quality depreciates.

The number of discs produced from one laquer never exceeds 50,000.

As no tape is used in making of Direct-Cut Discs, each recording is cut live in the studio. Once the lathe is switched on, the laquer will cut 17-minutes of sound non-stop. Partial re-takes are out of the question, and there are none of the usual studio facilities for overdubbing, re-mixing or punching in corrections. If a mistake is made during a take, it's right back to the beginning.

A Direct-Cut Disc recording is therefore only as good as the standard of the performance.

Venerated sound-magician Bill Schnee handles the engineering chore in the production of all Sheffield Lab Direct-Cut Discs. Having first set up the studio, he then has to simultaneously mix 32 microphones live; his main problem being to anticipate the dynamics of both singers and musicians. In terms of recording level, no two takes are the same. If either a singer or musician should suddenly increase their volume, and likewise the rest of the group, this can cause the cutter to jump right off the lacquer.

As only two, occasionally three, lathes are employed at any one time, additional takes of an entire album have to be recorded to ensure a stock of sufficient lacquers to meet customer demand. It's therefore not uncommon to discover three *alternative* versions of the same album on sale.

So far, Sheffield Lab. Inc., have only produced a handful of titles which, due to the astronomical overheads incurred in manufacturing such precision-made discs, retail at either £8.92 or £9.92 per album on sale.

They range from big band jazz of Harry James, through to the piano of Lincoln Mayorga, a soft jazz/rock instrumental workout by movie/TV soundtrack composer Dave Grusin and "I've Got The Music In Me" by Thelma Houston & Pressure Cooker.

Though these albums fit comfortably between MOR and Easy-Listening, the sheer technical brilliance of the sonic realism — especially in the rhythm-section—and the vitality of a *bona fide* live performance offer an index of possibilities.

Bob Dylan, Talking Heads, the Grateful Dead or The Ramones placing their cojones on the line in such a situation could be a revelation!

N.B. Sheffield Lab Inc., are distributed by Regent Acoustics, Carrington House, 130 Regent Street, London W.1 Phone (01) 437-1997.

The Great Cassette Tape Mystery solved...

WITH WELL over a hundred brand-name cassette tapes already on the market and more appearing every week, deciding which to buy has become a big problem, judging by the number of letters I receive from puzzled punters.

All blank cassette tapes, one presumes, serve the same basic function. But some are not nearly as efficient as others.

Of course all cassette machine manufacturers should (though many decline) recommend a specific tape as being compatible with the *+ bias* of their hardware and therefore offering the best possible frequency range.

In many instances (a vested interest?) they recommend a lesser-quality tape, but nevertheless you are advised to follow the manufacturer's recommendation before auditioning other brands. Doing so can eliminate a great many problems, and also gives you a point of audio reference with which to make future comparisons.

Cassettes can be divided into four main groupings: Ferric, Chrome, Ferrichrome and Super-Ferric:

FERRIC: Inexpensive in price, these offer relatively good frequency response and low mid-range distortion. One of the peripheral benefits is that they're extremely suitable for use with most portable mono compact recorders as they require little bias current. Recommended brands: Agfa, EMI, Fuji, Memorex, Sony.

CHROME: Once regarded as an innovation, Chromium coated cassette tapes have recently begun to fall from favour with some users. The main advantage Chrome has over Ferric is that it possesses an excellent high-frequency response. The main disadvantage is that Chrome supposedly accelerates recording-head deterioration. Furthermore, there have been inconsistencies in overall manufacturing standards. Recommended brands: TDK, BASF.

FERRICHROME: As the name suggests, this tape contains a layer of both Ferric and Chrome and offers the advantages of both coatings — low mid-range distortion and excellent high frequency. Aside from the expense, the prime disadvantage of Ferrichrome is that quite often you get a certain degree of print-through. Once recorded, if stored without being re-wound regularly, you get either pre or post-echo leakage — the result of one layer of tape magnetising the adjacent layer. Recommended brands: Agfa, BASF, Sony.

SUPER-FERRIC: The most expensive of all blank cassette tapes, comprising a compound of both rare earth cobalt and ferric oxide. As a result, one obtains a very dynamic and high quality signal output and tremendous slam when played back. Super-Ferric is recommended for the most sophisticated stereo cassette decks, and should you boast a £400 machine then it may well be worth your while having it re-biased by an expert. Recommended brands: Maxell UDXL I and II, TDK Super Avilyn.

FOOT-NOTE: *+ Bias:* A steady-state magnetic field applied to the tape to enable it to respond more completely and more accurately to the fluctuating magnetic impulses of the audio signal.

NEW TAPE:
AFTER FIVE years of extensive research a new range of cassette tapes, **Pure Iron,** is scheduled for commercial distribution — hopefully by the end of this year. Developed simultaneously by BASF and Philips, Pure Iron, is being promoted by both manufacturers as a significant breakthrough in tape quality. As yet, that remains to be heard. Allegedly, the reason why Pure Iron, has taken so long to standardise is due to the fact that during early experiments prototype tapes showed signs of rust!

CHEAP TAPES:
IF YOU pay 35p for a C90 cassette tape from some market-trader, don't expect the highest-of-fi. Don't even expect it to work! Nevertheless, not *all* budget-price cassettes manufactured and imported from such exotic localities as Taiwan and Mexico are El Duffo. From time to time, it's worth auditioning a few *mysteries* because occasionally you'll discover one that serves your purpose. If you are fortunate enough to strike lucky, then bulk-buy pronto, because the majority of these Ferric tapes are the product of some sweat-shop, and invariably, the manufacturers are weak on quality control. Delay, and you'll never find another batch as good.

50 years of power experience

Goodmans

You've heard of Goodmans Hi-Fi, but for over 50 years we've been the leaders in loudspeaker manufacture. Goodmans Power Range has the quality and delivers the power: the dB50 cabinet system has to be heard to be delivered. Clip the coupon and we will send you our Power Range brochure.

Goodmans
Goodmans Loudspeakers
Limited, Downley Road,
Havant, Hampshire,
PO9 2NL, England.

Goodmans Loudspeakers Limited, Downley Road,
Havant, Hampshire, PO9 2NL, England.
Name
Address
NME

NATIONWIDE

DR. HOOK & the Medicine Show (above) are paying their long-awaited visit to Britain, with opening concerts at Manchester (Thursday), Liverpool (Saturday), Glasgow (Sunday), Newcastle (Monday), Stafford (Tuesday) and Cardiff (Wednesday). A string of London gigs follow next week.

● Four major tours open next Wednesday: AC/DC at Sheffield, RENAISSANCE at Birmingham, FOUR TOPS at Eastbourne and JOAN ARMATRADING at Dublin. Space permitting, we'll try to cover at least some of them pictorially next week.

DENIECE WILLIAMS (below) flies in for her first-ever concerts in this country — at Birmingham (Thursday), London (Friday) and Manchester (Saturday).

Thursday

BANBURY Winter Gardens: THE YETTIES
BIRKENHEAD Mr. Digby's: TOM ROBINSON BAND
BIRMINGHAM Barbarella's: DEAF SCHOOL
BIRMINGHAM Bourneville College Hall: THE FIRST BAND
BIRMINGHAM Golden Eagle: SHOOP SHOOP
BIRMINGHAM Odeon: DENIECE WILLIAMS
BIRMINGHAM Railway Hotel: MAGNUM
BIRMINGHAM Rebecca's: EATER
BIRMINGHAM St. Peter's College: HI-BALLERS
BIRMINGHAM The Parasol: SHAM 69
BOLTON Gaiety Bar: BODY
BOURNEMOUTH The Village: STEVE GIBBONS BAND
BRISTOL Crockers: INTERVIEW
BRISTOL Dog House Club: SKIN TIGHT
BRISTOL Exhibition Centre: ELVIS COSTELLO/IAN DURY/NICK LOWE/WRECKLESS ERIC/LARRY WALLIS
BRISTOL Granary: SON OF A BITCH
BRISTOL The Glen: RESTLESS ROCKERS
BRISTOL University: MARTIN SIMPSON
BROMSGROVE Engine House: GEORGE MELLY & THE FEETWARMERS
BUXTON Railway Hotel: THE NEXT BAND
CARLISLE Twisted Wheel: MARTIN CARTER & GRAHAM JONES
CHATHAM Central Hall: SLIM WHITMAN
CLEETHORPES Winter Gardens: JOHNNY THUNDER & THE HEARTBREAKERS
COVENTRY Mr. George's: CAROL GRIMES & SWEET F.A.
COVENTRY Warwick University: CLIMAX BLUES BAND/FLYING ACES
EDINBURGH Usher Hall: LEO SAYER/BLUE
EXETER Groucho's: JULIAN PIPER'S ALL STARS
FALKIRK Maniqui Club: FABULOUS POODLES
FIFE St. Andrew's University: KURSAAL FLYERS
GLASGOW Apollo Centre: IAN GILLIAN BAND
GREAT YARMOUTH Tiffany's: JIGSAW
GREAT YARMOUTH Tower: BUSTER JAMES BAND
GREENOCK Victorian Carriage: ACME SALVAGE CO.
HEMEL HEMPSTEAD Great Harry: SALAMANDA
HIGH WYCOMBE Nags Head: GROUNDHOGS
HUDDERSFIELD Polytechnic: ULTRAVOX
KESWICK Century Theatre: BRIAN DEWHURST
LAMBLEY Robin Hood Inn: JOHNNY COPPIN
LEEDS Polytechnic: LITTLE RIVER BAND
LEEDS Town Hall: PASADENA ROOF ORCHESTRA
LEICESTER Palais: THE WURZELS
LINCOLN Drill Hall: ALAN HULL'S RADIATOR/ALLAGUS
LIVERPOOL Empire Theatre: TOMMY MAKEM & LIAM CLANCY
LIVERPOOL Gregson's Well: FLAT COUNTY STRING BAND
LIVERPOOL Havanna Club: THE ACCELERATORS
LIVERPOOL University: THE MUTANTS
LONDON BARNES Red Lion: FRED RICKSHAW'S' HOT GOOLIES
LONDON CAMDEN Brecknock: HARPOON
LONDON CAMDEN Dingwalls: THE PIRATES
LONDON CAMDEN Music Machine: TRAPEZE
LONDON CHELSEA Man In The Moon: WHY NOT
LONDON COVENT GARDEN Crawfords: THUNDERCLAP NEWMAN & BOB FLAG
LONDON COVENT GARDEN Rock Garden: DESMOND DEKKER
LONDON FULHAM Golden Lion: SPITERI
LONDON HACKNEY Adam & Eve: FLYING SAUCERS
LONDON HAMMERSMITH Odeon: BARCLAY JAMES HARVEST/PAUL BRETT
LONDON HAMMERSMITH Red Cow: STILETTO
LONDON HAMMERSMITH The Swan: LANDSCAPE
LONDON HARROW RD. Windsor Castle: LIGHTNING RAIDERS
LONDON HIGHGATE The Wellington: BONE IDOL
LONDON ISLINGTON Hope & Anchor: THE STUKAS
LONDON KENSINGTON The Nashville: CLOVER
LONDON Marquee Club: X-RAY SPEX
LONDON NEW BARNET Duke of Lancaster: LOOSE CHANGE
LONDON OLD BROMPTON RD. Troubador: DAVE EVANS & SAMMY MITCHELL
LONDON OXFORD ST. 100 Club: ROY SHIRLEY
LONDON PLAISTOW North-East Polytechnic: THE CRUISERS
LONDON ROEHAMPTON College of Education: HOT VULTURES
LONDON SOUTHGATE Royalty Ballroom: CADILLAC
LONDON STOKE NEWINGTON Pegasus: SCARECROW
LONDON STOKE NEWINGTON Rochester Castle: THE PLEASERS
LONDON TOOTING The Castle: PAINTED LADY
LONDON University College: PEKOE ORANGE
LONDON WHITECHAPEL School of Physiotherapy: THE DARTS
LONDON W.1 Gulliver's Club: MUSCLES
MALVERN Winter Gardens: THE STRANGLERS/DRONES
MANCHESTER Belle Vue: DR. HOOK & THE MEDICINE SHOW
MANCHESTER Free Trade Hall: DR. FEELGOOD/MINK DE VILLE
MANCHESTER Polytechnic: BULLY WEE
MANCHESTER Rafter's Club: CHERRY VANILLA
MARGATE Wheatsheaf Inn: COCKY
MIDDLESBROUGH Town Hall: BURLESQUE
NEWPORT (Gwent) Tiffany's: BARLEY
MONMOUTH White Swan Hotel: NIGHT BIRD
NOTTINGHAM Albert Hall: WOODY HERMAN ORCHESTRA
NOTTINGHAM Beeston Katie's: XTC
NOTTINGHAM Imperial Hotel: PELICAN
OXFORD R.A.F. Benson: GOBBLINZ
PENZANCE The Garden: MEAL TICKET/CONTRABAND
PERRANPORTH Green Parrot: BILLY MACK
PORTSMOUTH Guildhall: THE DUBLINERS
PORTSMOUTH H.M.S. Nelson: WHITE PLAINS
POYNTON Folk Centre: TICKAWINDA
REDHILL Market Hall: DOPPELGANGER
ROMFORD White Hart: MATCHBOX
ROMSEY Crosfield Hall: THE BA/STRATE-JACKET/RAK
ROTHERHAM Windmill: THE MOTORS
SCARBOROUGH Ollie's Club: THE CRABS
SUTTON COLDFIELD Dog Inn: STRAGE FRIGHT
SWANSEA University: SHAKIN' STEVENS & THE SUNSETS
TUNBRIDGE WELLS Assembly Hall: SWINGLE II
WELLINGTON Town House: THE SAINTS
WEST BROMWICH Gala Baths: ALICE & THE JAGUARS
WIGAN Casino: SIOUXSIE & THE BANSHEES
WOLVERHAMPTON Civic Hall: BOOMTOWN RATS
WOLVERHAMPTON Oak Leaf Club: FAST DRIVER
WREXHAM Cartrefle College: BRIGHT EYES

Friday

ABERDEEN Capitol Theatre: LEO SAYER / BLUE
ABERDEEN College of Education: FABULOUS POODLES
BATH University: ELVIS COSTELLO / IAN DURY / NICK LOWE / WRECKLESS ERIC / LARRY WALLIS
BEDFORD College: THE MOVIES
BIRMINGHAM Aston University: GEORGE HATCHER BAND / THE SNEAKERS
BIRMINGHAM Barbarella's: THE SAINTS
BIRMINGHAM Polytechnic: J.A.L.N. BAND
BIRMINGHAM Railway Hotel: SPITFIRE
BIRMINGHAM Town Hall: TOMMY MAKEM & LIAM CLANCY
BOLTON Technical College: AGNES STRANGE
BRADFORD Star Hotel: ROY HARRIS
BRADFORD University: RACING CARS
BRIDGEND Recreation Centre: PURE FLAME
BRIDLINGTON Spa Royal Hall: CHRIS SPEDDING BAND
BRIGHTON Top Rank: BROTHERS JOHNSON
BRISTOL Colston Hall: WEATHER REPORT
BRISTOL University: SAD CAFE
BROMLEY Stockwell College: THE ACTORS
BURNLEY Bank Hall: WHITEFIRE
CAMBRIDGE Corn Exchange: LONE STAR / STRANGER
CANTERBURY Kent University: CLIMAX BLUES BAND / FLYING ACES
CARDIFF University: BOOMTOWN RATS
CHELMSFORD Chancellor Hall: CRAZY CAVAN 'N' THE RHYTHM ROCKERS
CHELTENHAM Pavilion— DECKCHAIRS
COLCHESTER Institute of Higher Education: GENERATION X
COVENTRY Lanchester Polytechnic: STEVE GIBBONS BAND
CROMER West Runton Pavilion: HEAVY METAL KIDS
DERBY College of Art & Technology: THE PIRATES
DUDLEY The New Inn: STEREO GRAFFITI
DUNDEE University: CADO BELLE
EDINBURGH Heriot Watt University: ULTRAVOX
EGREMONT Tow Bar Inn: THE CRABS
FARNWORTH Veterans Club: MATCHBOX
GLASGOW Strathclyde University: KURSAAL FLYERS
HALESOWEN Britannia: STAGE FRIGHT
HARROW College of Technology & Art: MOON / OUT FOR A LARK
HIGH WYCOMBE Nags Head: JOHN STEVENS' AWAY
HULL University: DEAF SCHOOL
IPSWICH Gaumont Theatre: BARCLAY JAMES HARVEST / PAUL BRETT
IPSWICH The Manor: FRUIT EATING BEARS
KIRKLEVINGTON Country Club: FOSTER BROTHERS
LANCASTER University: SUTHERLAND BROTHERS & QUIVER / CITY BOY
LEEDS Fforde Green Hotel: ALAN HULL'S RADIATOR
LEEDS University: SPYDER BLUES BAND
LEEDS Polytechnic: CHERRY VANILLA
LEICESTER Polytechnic: LIVERPOOL EXPRESS
LEICESTER University: LEW LEWIS BAND
LINCOLN Swiss Cottage Inn: TONY CAPSTICK
LIVERPOOL Empire Theatre: DR. FEELGOOD / MINK DE VILLE
LIVERPOOLEric's Club: TOM ROBINSON BAND
LIVERPOOL Philharmonic Hall: SPINNERS
LIVERPOOL Polytechnic: BUZZCOCKS / JOHN COOPER-CLARK
LONDON CAMDEN Breckneok: MOTHER SUPERIOR
LONDON CAMDEN Dingwalls: HUNTER / TUSH
LONDON CMAMDEN Music Machine: JENNY HAAN'S LION / STRIFE
LONDON Central Polytechnic: MEAL TICKET / PRAIRIE OYSTER
LONDON City Polytechnic: FUMBLE / BEES MAKE HONEY
LONDON COCKFOSTERS Middlesex Polytechnic: CRUISERS
LONDON COVENT GARDEN Rock Garden: SHAKIN' STEVENS & THE SUNSETS
LONDON HAMMERSMITH Red Cow: WARSAW PAKT
LONDON HARROW RD. Windsor Castle: SCARECROW
LONDON KENSINGTON Imperial College: THE ADVERTS / BLUNT INSTRUMENT
LONDON KENSINGTON The Nashville: TRAPEZE
LONDON KENTISH TOWN North Polytechnic: RADIATORS FROM SPACE
LONDON LEWISHAM Riverdale Hall: THE YETTIES
LONDON Marquee Club: HERON
LONDON MILE END Queen Mary College: BOUNCER / 90° INCLUSIVE
LONDON N17 White Hart: RED HOT
LONDON Queen Elizabeth College: MUSCLES
LONDON Rainbow Theatre: DENIECE WILLIAMS
LONDON REGENT'S PARK Bedford College: THE MOVIES / NORTHSIDE RHYTHM 'N BLUES ENSEMBLE
LONDON Royal Veterinary College: SKIN TIGHT
LONDON Southbank Polytechnic: CADILLAC
LONDON SOUTHGATE Royalty Ballroom: JIGSAW
LONDON STOKE NEWINGTON Pegasus: SUCKER
LONDON STOKE NEWINGTON Rochester Castle: CONSORTIUM
LONDON STRAND Kings College: THE DARTS / AMAZORBLADES
LONDON STRATFORD North-East Polytechnic: WINDOW / JERRY THE FERRET
LONDON S.W.1 Phoenix: MARTIN SIMPSON
LONDON W.6 The Wellington: 29th & DEARBORN
LONDON WILLESDEN White Horse: RESTLESS ROCKERS
LONDON WIMBLEDON Tennessee Club: DICK MORRISSEY / TERRY SMITH
LOUGHBOROUGH University: GOBBLINZ
MAIDSTONE Medway Technical College: STRETCH / SHANGHAI
MANCHESTER ARDWICK Apollo: IAN GILLIAN BAND
MANCHESTER CHORLTON Valentine's Club: WHITE PLAINS
MANCHESTER De La Salle College: GRAND HOTEL
MATLOCK Crabtree Inn: JOHNNY COPPIN
NEWCASTLE Polytechnic: RADIO STARS / WARREN HARRY
NOTTINGHAM Hearty Good Fellow: FIRST REFUSAL
NOTTINGHAM Playhouse Theatre: THE DUBLINERS
OLDHAM Tower Ballroom: DESMOND DEKKER
PAISLEY Silver Thread Hotel: ACME SALVAGE CO.
PETERBOROUGH Dogsthorpe Focus Club: TAXI
PETERBOROUGH Key Theatre: HOT VULTURES
PETERLEE Senate Club: FAST DRIVER
PLYMOUTH Top Rank: MEAL TICKET / STEEL PULSE
PORTSMOUTH Guildhall: SLIM WHITMAN
PORT SUNLIGHT Prices Social Club: FOGGY
PRESTON Grapevine Club: MONTANA
REDRUTH Carn Brae Leisure Centre: CLIFF RICHARD
SALFORD University: LITTLE RIVER BAND
SCARBOROUGH Penthouse: 999
SHEFFIELD Polytechnic: KAYAK / TEQUILA YACHTS
SLOUGH Langley College: MOTORHEAD
SOUTHPORT Arts Centre: GEORGE MELLY & THE FEETWARMERS
SOUTHPORT Coronation Hotel: BOB PEGG
STAFFORD North Staffs Polytechnic: THE MOTORS
STOKE MANDEVILLE Council Club: BULLY WEE
SUNDERLAND Mecca: AMERICAN TRAIN
SWINDON Brunel Rooms: LONDON
ULVERSTON Penny Farthing: CHINA STREET
WEYMOUTH College of Education: MECHANICAL HORSETROUGH
YORK Oval Ball: FLASH CATS

Saturday

ABERTILLERY Arrail Street Club: SON OF A BITCH
ACCRINGTON Albion Hotel: S.F.W.
BANBURY Winter Gardens: STAGE FRIGHT
BANGOR University: THE STRANGLERS DRONES
BIRMINGHAM Barbarella's: THE SAINTS
BIRMINGHAM Barrel Organ: RICKY COOL & THE ICEBERGS
BIRMINGHAM Bogarts: COBRA
BIRMINGHAM Fighting Cocks: STEREO GRAFFITI
BIRMINGHAM Hippodrome: LONE STAR / STRANGER
BIRMINGHAM Hopwood Waterside Rock Club: THE VICTIMS
BIRMINGHAM Kings Heath Hare & Hounds: DEREK BRIMSTONE
BIRMINGHAM Newman college: MUSCLES
BIRMINGHAM Odeon: DR. FEELGOOD / MINK DE VILLE
BIRMINGHAM Rialto Club: DESMOND DEKKER
BIRMINGHAM University: SAD CAFE
BOLTON Institute of Technology: AMAZORBLADES / TROGGS
BOURNEMOUTH Winter Gardens: SLIM WHITMAN
BRIGHTON Polytechnic: GEORGE HATCHER BAND / THE SNEAKERS
BRISTOL Granary: YACHTS
BUCKLEY Tivoli Ballroom: FAST DRIVER
CAMBRIDGE University Centre: SHAKIN' STEVENS & THE SUNSETS
CARDIFF University: CAMEL / ANDY DESMOND
CHISLEHURST Caves: THE NUMBERS
COLCHESTER Essex University: JOHNNY THUNDER & THE HEARTBREAKERS
DUDLEY J.B.'s Club: FOSTER BROTHERS
DUNSTABLE Queensway Hall: BROTHERS JOHNSON
DURHAM University: CADO BELLE
EDINBURGH University: KURSAAL FLYERS / CORTINAS
FOLKSTONE Leas Cliff Hall: CAROL GRIMES & SWEET F.A.
GEDNEY DROVE END Village Hall: OLDE ENGLISH PUB BAND
GLASGOW Apollo Centre: LEO SAYER / BLUE
GLASGOW Queen Margaret Union: FABULOUS' POODLES
GLASGOW Strathclyde University: HEAVY METAL KIDS
GLOUCESTER Causeway Club: GOBBLINZ
GREAT HARWOOD Football Club: FOGGY
HALIFAX Good Mood Club: GENERATION X
HAFTIELD Leisure Centre: THE DUBLINERS
HEMEL HEMPSTEAD Pavilion: FRESH AIRE
HERTFORD Balls Park College: ALKATRAZ
HITCHIN Town Hall: CRAZY CAVAN 'N' THE RHYTHM ROCKERS
LANCASTER Cartmel College: CHINA STREET
LEEDS Town Hall: TOMMY MAKEM & LIAM CLANCY
LEEDS University: SUTHERLAND BROTHERS & QUIVER / CITY BOY
LEICESTER Polytechnic: RACING CARS
LEICESTER University: MOON
LIVERPOOL Empire Theatre: DR. HOOK & THE MEDICINE SHOW
LIVERPOOL Eric's Club: CHERRY VANILLA
LIVERPOOL Mr. Pickwick's Club: BEATLES CONVENTION
LIVERPOOL University: FLYING SAUCERS / JACKIE LYNTON'S HAPPY DAYS / BABYLON
LONDON CAMDEN Brecknock: STUDS
LONDON CAMDEN Dingwalls: JAH WOOSH
LONDON COVENT GARDEN Rock Garden: BAMBOO
LONDON COVENT GARDEN Roxy Club: SHAM 69
LONDON E.C.1 Northampton Hall: BOUNCER
LONDON EUSTON Green Man: BLUNT INSTRUMENT
LONDON FULHAM Golden Lion: JERRY THE FERRET
LONDON FULHAM Greyhound: ALLIGATORS
LONDON HAMMERSMITH Odeon: B.B. KING / SON SEALS BAND
LONDON HAMMERSMITH Red Cow: WIRE
LONDON HAMMERSMITH The Swan: LESSER KNOWN TUNISIANS
LONDON HARROW ROAD Windsor Castle: SCARECROW
LONDON ISLINGTON Hope & Anchord: PLUMMET AIRLINES
LONDON KENSINGTON The Nashville: BEES MAKE HONEY / PRAIRIE OYSTER
LONDON LEWISHAM Black Bull: RESTLESS ROCKERS
LONDON LEYTON Three Rabbits: 29th & DEARBORN
LONDON Marquee Club: THE STUKAS
LONDON NEW BARNET Duke of Lancaster: PEKOE ORANGE
LONDON N.II Orange Tree: RED HOT
LONDON North-East Polytechnic: ALAN HULL'S RADIATOR / CLAIRE HAMILL / AMERICAN TRAIN
LONDON Queen Mary College: THE PIRATES
LONDON ROEHAMPTON Digby Stuart College: LIVERPOOL EXPRESS / ALICE & THE JAGUARS / SCREENS
LONDON School of Economics: THE DARTS / 90 DEGREES INCLUSIVE / SPITERI
LONDON S.E.I Guys Hospital: MECHANICAL HORSETROUGH
LONDON STOKE NEWINGTON Pegasus: BARBAROUSE
LONDON STOKE NEWINGTON Rochester Castle: REMUS DOWN BOULEVARD
LONDON University College: RADIO STARS / CLAYSON & THE ARGONAUTS
LONDON WOOLWICH Thames Polytechnic: TRAPEZE
LOUGHBOROUGH University: ELVIS COSTELLO / IAN DURY / NICK LOWE / WRECKLESS ERIC / LARRY WALLIS
MANCHESTER Belle Vue: BIG YOUTH
MANCHESTER Belle Vue Elizabethan Room: U-BOAT
MANCHESTER Free Trade Hall: DENIECE WILLIAMS
MANCHESTER Mayflower Club: EXODUS
MANCHESTER Pembroke Halls: WHITE PLAINS
MANCHESTER U.M.I.S.T.: CLIMAX BLUES BAND / FLYING ACES
MATLOCK Black Rock Club: THE NEXT BAND
MIDDLESBROUGH Rock Garden: WARREN HARRY
NEWCASTLE University: DEAF SCHOOL / IGNATZ
NEWPORT HARPER s College: FLASH CATS
NORTHAMPTON County Ground: TOM ROBINSON BAND
NOTTINGHAM Boat Club: DEPRESSIONS
NUNEATON 77 Club: THE CRABS
OXFORD Polytechnic: WEATHER REPORT
PAIGNTON Festival Theatre: PASADENA ROOF ORCHESTER
PAISLEY Silver Thread Hotel: ACME SALVAGE CO.
PORTSLADE Clarence Hotel: MATCHBOX
READING Bulmershe College: JENNY HAAN'S LION
SALFORD University: BOOMTOWN RATS
SALTBURN Philmore Disco: JIGSAW
SHEFFIELD Polytechnic: HUNTERS
SHEFFIELD University: LITTLE RIVER BAND
SHREWSBURY College: WILD ANGELS
SOUTHEND Kursaal Ballroom: BARCLAY JAMES HARVEST / PAUL BRETT
SOUTHEND Queen's Hotel: DYNAMITE
SOUTHPORT Arts Centre: LEON ROSSELSON / ROY BAILEY
ST. ALBANS City Hall: STRAY / COCK SPARRER
SUNDERLAND Polytechnic: THE MOTORS
SUTTON-IN-ASHFIELD Golden Diamond: CADILLAC
SWINDON Oasis Leisure Centre: STEVE GIBBONS BAND
TORQUAY 400 Club: SOUL DIRECTION
WARRINGTON Lion Hotel: STRIFE
WARRINGTON Wilderspool Leisure Centre: GENO WASHINGTON BAND

GIG GUIDE

WEATHER REPORT, arguably America's premier jazz-rock outfit, arrive for their first extensive tour here — starting at Bristol (Friday) and Oxford (Saturday). Ticket demand has been so heavy that they're now playing three nights at London Rainbow from Sunday through to Tuesday.

● Another major tour opening this week is by Roxy Music stalwart PHIL MANZANERA and his 801 band. They're lined up for a lengthy itinerary to promote their new album, beginning at Cambridge (Tuesday) and Southampton (Wednesday).

B.B. KING (below) is in town for a couple of London concerts on Saturday and Sunday but unfortunately he's not visiting the provinces this time around.

WATFORD Walhall College: STRETCH
WHITEHAVEN Civic Hall: GEORGE MELLY & THE FEETWARMERS
WISHAW Crown Hotel (lunchtime): THE PESTS
YORK University: CHRIS SPEDDING BAND

Sunday

ASHTON-UNDER-LYNE Tameside Theatre: BROTHERHOOD OF MAN
AYLESBURY Kings Head: SHOPLIFTERS
BIRMINGHAM Barbarella's: MISSPENT YOUTH
BIRMINGHAM Barrel Organ (lunchtime): MENSCH
BIRMINGHAM Odeon: IAN GILLIAN BAND
BIRMINGHAM Railway Hotel: BULLETS
BIRMINGHAM Town Hall: STEVE GIBBONS BAND
BLACKBURN King George's Hall: CAMEL/ANDY DESMOND
BOLSOVER Bluebell Inn: AMERICAN TRAIN
BOURNEMOUTH The Village: JOHNNY THUNDER & THE HEARTBREAKERS
BRIGHTON Springfield Hotel: JUNE TABOR
BRISTOL The Bristol Flyer: HOT VULTURES
BRISTOL Colston Hall: DR. FEELGOOD/MINK DE VILLE
BRISTOL University: MECHANICAL HORSETROUGH
CHELMSFORD Chancellor Hall: GENERATION X/THE CRABS
CORBY Earlstree Club: FLASH CATS
CREWE Theatre: THE YETTIES
CROYDON Fairfield Hall: BARCLAY JAMES HARVEST/PAUL BRETT
CROYDON Greyhound: SIOUXSIE & THE BANSHEES/THE SLITS
DUNDEE Univeristy: FABULOUS POODLES
ELLESMERE College: SPINNERS
GLASGOW Apollo Centre: DR. HOOK & THE MEDICINE SHOW
GLASGOW Black Bull: BILLY BUTTERFIELD
HIGH WYCOMBE Nags Head: TOM ROBINSON BAND
LEEDS Fforde Green Hotel: TRAPEZE
LIVERPOOL Empire Theatre: LEO SAYER/BLUE
LIVERPOOL Eric's Club: KURSAAL FLYERS/CORTINAS
LIVERPOOL Mr. Pickerwick's Club: BEATLES CONVENTION
LONDON CAMDEN Brecknock: BABYLON
LONDON CHALK FARM Downstairs at the Roundhouse: THIS HEAT (afternoon)/ANNETTE PEACOCK & PETER LEMER (evening)
LONDON CHALK FARM Roundhouse: ULTRAVOX/RADIO STARS/XTC
LONDON CLAPHAM Two Brewers: PAINTED LADY
LONDON DRURY LANE Theatre Royal: CLIMAX BLUES BAND/QUANTUM JUMP
LONDON FINCHLEY Torrington: ALKATRAZ
LONDON FULHAM Greyhound: J.A.L.N. BAND
LONDON HAMMERSMITH Odeon: B. B. KING/SON SEALS BAND
LONDON HAMMERSMITH Palais: JIGSAW
LONDON HAMMERSMITH Red Cow: SPITERI
LONDON HARROW RD. Windsor Castle: TONIGHT
LONDON KENSINGTON The Nashville: X-RAY SPEX
LONDON LEYTON Lion & Key: RED HOT
LONDON Marquee Club: COCK SPARRER
LONDON Palladium: LOVELACE WATKINS
LONDON Rainbow Theatre: WEATHER REPORT
LONDON STOKE NEWINGTON Pegasus: BONE IDOL
LONDON STOKE NEWINGTON Rochester Castle: RADIATORS FROM SPACE
LONDON TRAFALGAR SQ. Crypt Folk Club: BULLY WEE
LONDON W.C.1 Pindar of Wakefield: THUNDERCLAP NEWMAN & BOB FLAG
LONDON WOOLWICH Tramshed: DEREK BRIMSTONE & ALEX CAMPBELL
MANCHESTER Ardwick Apollo: BROTHERS JOHNSON
MANCHESTER Royal Exchange Theatre: TOMMY **MAKEM & LIAM CLANCY**
MIDDLESBROUGH Town Hall: ELVIS COSTELLO/IAN DURY/NICK LOWE/WRECKLESS ERIC-/LARRY WALLIS
NOTTINGHAM Beeston Katie's: FLYING ACES
NOTTINGHAM Commodore Suite: FRANK SINATRA JNR.
OLDHAM The Boundary: S.F.W.
OXFORD New Theatre: SLIM WHITMAN
PLYMOUTH Fiesta Suite: THE STRANGLERS/POP GROUP
PLYMOUTH Polytechnic: MARTIN SIMPSON
POYNTON Folk Centre: FOGGY
READING Byron's: EATER
REDCAR Coatham Bowl: WARREN HARRY
REDHILL Lakers Hotel: HOT POINTS
ROCHESTER Nags Head: PEKOE ORANGE
SHEFFIELD Top Rank: THE MOTORS
SHREWSBURY Tiffany's: BOOMTOWN RATS
SOUTHAMPTON University: BRIAN DEWHURST
ST. ALBANS Goat Inn: DRUMCLOG
STOKE Burslem George Hotel: LEW LEWIS BAND
STOURBRIDGE Seven Whistlers: MARTIN CARTER & GRAHAM JONES
WALSALL Bilston Old Bush: DILL DAVIES & PETE AINSWORTH
WOLVERHAMPTON Civic Hall: RACING CARS
YORK Theatre Royal: SUTHERLAND BROTHERS & QUIVER/CITY BOY

Monday

BIRMINGHAM Barrel Organ: SHADES
BIRMINGHAM Railway Hotel: HOPPER
BIRMINGHAM Rebecca's: THE LURKERS
BIRMINGHAM Town Hall: LITTLE RIVER BAND-/FOSTER BROTHERS
BOSTON Folk Club: DEREK BRIMSTONE
BRENTWOOD Youth House: STAN SMITH BAND
CHELTENHAM The Plough: THE INDEX
CHIGWELL ROW Camelot Club: MUSKRATS
COVENTRY Theatre: BROTHERHOOD OF MAN
DONCASTER Outlook Club: THE MOTORS
EDINBURGH Tiffany's: CADO BELLE
ERDINGTON Queens Head: QUILL
EXETER Cavern Club: THE CRABS
EXETER University: THE STRANGLERS/POP GROUP
FARNHAM Redgrave Theatre: SWINGLE II
FARNHAM The Maltings: HOT VULTURES/MARTIN SIMPSON/SPREDTHICK
GLASGOW Apollo Centre: BROTHERS JOHNSON
GLASGOW City Hall: TOMMY MAKEM & LIAM CLANCY
HERTFORD Castle Hall: THE PIRATES
HUDDERSFIELD Polytechnic: THE MOTORS/XTC
ILFORD Cauliflower Hotel: ORIGINAL EAST SIDE STOMPERS
LEEDS Royal Park Hotel: SPYDER BLUES BAND
LONDON CAMDEN Brecknock: SCARECROW
LONDON CAMDEN Dingwalls: FRUIT EATING BEARS
LONDON COVENT GARDEN Rock Garden: THE STUKAS
LONDON HAMPSTEAD Southside Club: NEW HEARTS
LONDON HARROW RD. Windsor Castle: SLIPSTREAM
LONDON ISLINGTON Hope & Anchor: THE PLEASERS
LONDON KENSINGTON Imperial College: LEON ROSSELSON
LONDON KENSINGTON The Nashville: RADIATORS FROM SPACE/NEO
LONDON Marquee Club: TOM ROBINSON BAND
LONDON Middlesex Hospital: THE DARTS
LONDON OXFORD ST. 100 Club: JO ANN KELLY/THE BLIMPS/GARENT WATKINS/TEQUILA BROWN BLUES BAND
LONDON PUTNEY Half Moon: BMW
LONDON Rainbow Theatre: WEATHER REPORT
LONDON STOKE NEWINGTON Rochester Castle: WIRE
LONDON Upstairs at Ronnie Scott's: BLUNT INSTRUMENT
LONDON WARDOUR ST. Vortex Club: THE WASPS/BERNIE TORME/MANIACS/MEAN STREET/NEO
LONDON WEALDSTONE Herga Folk Club: BULLY WEE
LONDON WOOLWICH Thames Polytechnic: AMAZORBLADES
MANCHESTER Free Trade Hall: LONE STAR-/STRANGER
NEWCASTLE City Hall: DR. HOOK & THE MEDICINE SHOW
NEWCASTLE Guildhall: FABULOUS POODLES/HARRY HACK & THE BIGG/SPEED
NEWTON ABBOT Seale-Hayne College: MARTIN CARTER & GRAHAM JONES
NORWICH Talk Of East Anglia: FRANK SINATRA JNR.
PLYMOUTH Top Rank: FLYING ACES
SHEFFIELD Polytechnic: BRIAN DEWHURST
SOUTHAMPTON Top Rank: JOHNNY THUNDERS & THE HEARTBREAKERS
STAFFORD Top of the World: STEVE GIBBONS BAND
SUTTON COLDFIELD Good Hope Hospital: MUSCLES
SWANSEA Top Rank: DR. FEELGOOD/MINK DE VILLE
SWINDON The Affair: STRIFE

Tuesday

ABERDEEN Fusion Ballroom: REZILLOS
BIRMINGHAM Railway Hotel: JAMESON RAID
BIRMINGHAM Town Hall: RACING CARS
BRECON Football Club: MARTIN CARTER AND GRAHAM JONES
BRISTOL Brunel Technical College: MECHANICAL HORSETROUGH
CAMBRIDGE Dog and Pheasant: SPITFIRE BOYS
CAMBRIDGE Lady Mitchell Hall: PHIL MANZANERA AND 801
CARDIFF Top Rank: DR FEELGOOD/MINK DE VILLE
CHELTENHAM The Plough: ANGEL
CHEPSTOW George Hotel: JOHNNY COPPIN
DARTFORD Railway Hotel: HOT VULTURES
DUBLIN Stadium: LEO SAYER/BLUE
EASTBOURNE Congress Theatre: BROTHERHOOD OF MAN
EDINBURGH Queen Margaret College: IGNATZ
EDINBURGH Usher Hall: BARCLAY JAMES HARVEST/PAUL BRETT
KEIGHLEY Knickers Club: THE MOTORS
KIDDERMINSTER Stone Manor: STAGE FRIGHT
LEEDS The 'F' Club: YACHTS
LEEDS Polytechnic: STEVE GIBBONS BAND
LEICESTER University: LITTLE RIVER BAND
LIVERPOOL Empire Theatre: ELVIS COSTELLO/IAN DURY/NICK LOWE/WRECKLESS ERIC-/LARRY WALLIS
LIVERPOOL Pen and Wig: AGAINST THE GRAIN
LONDON CAMDEN Brecknock: JERRY EADIE BAND
LONDON CAMDEN Dingwalls: TYLA GANG
LONDON CAMDEN Music Machine: ADVERTISING
LONDON City University: STEREO GRAFFITI
LONDON CLAPHAM Two Brewers: SUCKER
LONDON COVENT GARDEN Rock Garden: NEW HEARTS
LONDON ELTHAM Avery Hill College: JOHN STEVENS' AWAY
LONDON FULHAM Greyhound: 29th and DEARBORN
LONDON HARROW RD. Windsor Castle: ASTRA
LONDON ISLINGTON Hope and Anchor: TONY McPHEE'S TERRAPLANE
LONDON KENSINGTON The Nashville: DEAF SCHOOL/BUSTER CRABBE
LONDON Marquee Club: FOSTER BROTHERS
LONDON NEW BARNET Duke of Lancaster: BONE IDOL
LONDON N.4 The Stapleton: LANDSCAPE
LONDON OLD BROMPTON RD. Troubador: STEFAN GROSSMAN
LONDON OXFORD ST. 100 Club: JOHN OTWAY AND WILD WILLY BARRETT/SORE THROAT
LONDON Rainbow Theatre: WEATHER REPORT
LONDON SOUTHBANK Polytechnic: STRIFE
LONDON STOKE NEWINGTON Rochester Castle: BERNIE TORME
LONDON WANDSWORTH The Ship: NEMA
LONDON WARDOUR ST. Vortex Club: JOHNNY CURIOUS AND THE STRANGERS/MASTERSWITCH/ARTATTAX/THE RAGE/THE SUSPECTS
NOTTINGHAM Imperial Hotel: GAFFA
PLYMOUTH Woods Centre: THE CRABS/WIRE
REDDITCH Sticky Wicket: FLASH CATS
SCUNTHORPE Tiffany's: FABULOUS POODLES
SHEFFIELD City Hall: LONE STAR/STRANGER
SHEFFIELD Top Rank: JOHNNY THUNDER & THE HEARTBREAKERS
STAFFORD Bingley Hall: DR HOOK AND THE MEDICINE SHOW
WEST KIRBY Black Horse Music Hall: FOGGY
WOLVERHAMPTON Polytechnic: BRIAN DEWHURST

Wednesday

BIRMINGHAM Barrel Organ: MR. DOWNCHILD-
BIRMINGHAM Bogarts: WARHEAD
BIRMINGHAM Hippodrome: RENAISSANCE
BIRMINGHAM Railway Hotel: ZETH
BRADFORD Univeristy: BRIGHT EYES
BRISTOL Arts Centre: GOOD QUESTION
CARDIFF New Theatre: CLIFF RICHARD
CARDIFF Sophia Gardens Pavilion: DR. HOOK & THE MEDICINE SHOW
CARDIFF Univeristy: STEVE GIBBONS BAND
CASTLETON Olde Cheshire Cheese: ARCHIE FISHER
CLEETHORPES Bunny's Place: J.A.L.N. BAND
CORBY Festival Hall: RACING CARS
CRAWLEY Apple Tree: HOT VULTURES
CROYDON Fairfield Hall: BROTHERHOOD OF MAN
DUBLIN Stadium: JOAN ARMATRADING
EASTBOURNE Congress Theatre: FOUR TOPS
EXETER Zhivago's: HEAVY METAL KIDS
FOLKESTONE La Clique: MUSCLES
FROME Hexagon Suite: THE CRABS
GLASGOW Apollo Centre: BARCLAY JAMES HARVEST/PAUL BRETT
GLOUCESTER Leisure Centre: SLIM WHITMAN
HAINAULT Old Maypole: CADILLAC
HULL City Hall: SUTHERLAND BROTHERS & QUIVER/CITY BOY
HULL New Theatre: SWINGLE II
IPSWICH Tracey's: SIOUXSIE & THE BANSHEES
KEELE University: MECHANICAL HORSETROUGH
LEEDS Univeristy: CHRIS SPEDDING BAND
LIVERPOOL Havanna Club: THE NAUGHTY LUMPS
LIVERPOOL Moonstone: QUAD
LIVERPOOL The Sportsman: WHITEFIRE
LLANDUDNO Winter Gardens: TOMMY MAKEM & LIAM CLANCY
LONDON CAMDEN Brecknock: SCENE STEALER
LONDON CAMDEN Dingwalls: THE ONLY ONES
LONDON CHINGFORD Queen Elizabeth: JERRY THE FERRET
LONDON COVENT GARDEN Rock Garden: DIRE STRAITS
LONDON HAMMERSMITH Red Cow: FURY
LONDON HAMMERSMITH The Swan: STAN SMITH BAND
LONDON HARROW RD. Windsor Castle: J. J. JAMESON
LONDON ISLINGTON Hope & Anchor: BEES MAKE HONEY
LONDON KENSINGTON The Nashville: COLIN HINDMARSH
LONDON Marquee Club: THE MOTORS
LONDON Palladium: LEO SAYER
LONDON Rainbow Theatre: LONE STAR-/STRANGER
LONDON SOUTHALL White Hart: MATCHBOX
LONDON STOKE NEWINGTON Rochester Castle: THE STUKAS
LONDON STRAND King's College: DEAF SCHOOL
LONDON TWICKENHAM St. Mary's College: THE PIRATES
LONDON Upstairs at Ronnie Scott's: LANDSCAPE
LONDON W.1 Speakeasy: THE DEPRESSIONS
LONDON W.14 The Kensington: FLYING ACES
NEWCASTLE City Hall: THE STRANGLERS-/PENETRATION
NOTTINGHAM Co-operative Educational Centre: ROGER McGOUGH & BRIAN PATTEN/DEREK BRIMSTONE/DAVE TURNER
PAISLEY Silver Thread Hotel: REZILLOS
PLYMOUTH Castaways: JET HARRIS & THE DIAMONDS
PORTSMOUTH Polytechnic: JOHN OTWAY & WILD WILLY BARRETT
PRESCOT Royal Oak: BREAKDOWN
READING Univeristy: ALAN HULL'S RADIATOR
RYDE I.o.W. La Babalu: AMERICAN TRAIN
SHEFFIELD Polytechnic: AC/DC
SOLIHULL Golden Lion: THE FIRST BAND
SOUTHAMPTON Concorde Suite: BILLY BUTTERFIELD
SOUTHAMPTON University: PHIL MANZANERA & 801
SOUTH WOODFORD Railway Bell: ORIGINAL EAST SIDE STOMPERS
SUTTON Scamps: CRAZY CAVAN 'N' THE RHYTHM ROCKERS
TIVERTON East Devon College: TRAPEZE
WALSALL Butts Tavern: MARTIN CARTER & GRAHAM JONES
WESTON-SUPER-MARE Winter Gardens: PASADENA ROOF ORCHESTRA
WIGAN Pluto's: 29th & DEARBORN
WOLVERHAMPTON Lafayette: TOM ROBINSON BAND
WORTHING Carioca Club: SOUL DIRECTION

Residencies

BATLEY Variety Club: NOLAN SISTERS
Week from Sunday
BRISTOL Crockers: SKINTIGHT
Monday for three days
DERBY Bailey's: OZO
Thursday for three days
LONDON CHALK FARM Roundhouse: "SLEAK!" with ALBERTO Y LOST PARANOIAS
Currently until October 29 (except Sunday)
LONDON Rainbow Theatre: WEATHER REPORT
Sunday for three days
LONDON S.W.1 Quaglino's: TERESE STEVENS
Monday for two weeks
OLDHAM Bailey's: JUDGE DREAD
Thursday for three days
STOCKTON Fiesta Club: DON JUANS
Week from Monday
WAKEFIELD Theatre Club: THE DRIFTERS
Week from Sunday
WATFORD Bailey's: GARY GLITTER
Week from Sunday
WESTON-SUPER-MARE Webbington Country Club: SHAG CONNORS & THE CARROT CRUNCHERS
Week from Sunday.

TV RADIO

PRIDE OF PLACE this week goes to the lovely and dynamic lady **Elkie Brooks** who, on Saturday, achieves more than the vast majority of top international stars — a whole hour to herself on telly. It's courtesy of "Sight And Sound In Concert", which gives her ample opportunity to exploit her many talents. And it's transmitted simultaneously by BBC-2 and Radio 1, with the usual stereo hook-up.

Also on BBC-2, Manchester band **Sad Cafe** get a well-deserved break in Tuesday's "Old Grey Whistle Test", when they're joined in the studio by **Tim Moore.** Earlier the same evening on BBC-1, the **David Essex** series continues and his guests are members of the original cast of "Godspell", the show that shot him to fame.

Abba enthusiasts won't want to miss an Australian TV film, screened by BBC-1 on Sunday. It's called "Best Of Abba", and it was shot during their tour Down Under earlier this year, including both studio and in-concert sequences.

The Saturday-morning marathon "Multi-Coloured Swap Shop" returns to BBC-1 this weekend for another season, with **Noel Edmonds** again in the chair. And he's also in charge of this week's "Top Of The Pops" on Thursday.

Two films of interest, both on BBC-1 on Friday: there's the late **Jim Reeves** in "Kimberley Jim", the one and only movie he made; and later you can see that classic thriller "The Happening" with **George Maharis, Anthony Quinn** and **Faye Dunaway,** with the title song by the **Supremes.** The film musical "Damn Yankees" is on BBC-2 on Thursday.

Granada's "So It Goes" returns to the ITV network on Sunday night (Saturday in the London region only), with **Van Morrison** topping the bill in the first show. Also appearing are the **Buzzcocks** and singer-poet **John Cooper Clark. Tony Wilson** is again the host.

Over on ITV, best of the bunch again looks to be The **Muppets** — but note that transmission varies through Friday, Saturday and Sunday, according to region. The commercial side also offers **Englebert Humperdinck** filmed in concert at Edmonton, Canada (most regions, 10.30 pm Saturday); and another **George Hamilton IV** show (London only, midnight Sunday).

The Radio 1 shows of interest: at noon on Saturday, **Elton John** takes over Paul Gambaccini's spot for two weeks, playing some of his favourite records; and 5 pm on Sunday sees **Wink Martindale** introducing the first of the 13-part "**Elvis Presley** Story", which is an up-dated version of the series broadcast five years ago.

Stuart Henry's "Sound System" chart, aired at midnight on friday by Radio Luxembourg and based upon listeners' letters to the station, features the following Top Ten.

1. **AVERAGE WHITES & BEN E. KING** "Benny And Us"; 2. **GRATEFUL DEAD** "Terrapin Station"; . **FLEETWOOD MAC** "Rumours"; 4. **"NEW WAVE"**; 5. "Best of **ROD STEWART**"; 6. **ELKIE BROOKS** "Two Days Away"; 7. **BOB MARLEY** "Exodus"; 8. **YES** "Going For The One"; 9. **CAMEL** "Rain Dances"; 10 **DOOBIE BROTHERS** "Living On The Fault Line".

I'M BRIAN PHONE ME ON 01-261 6153

marquee

90 Wardour St., W.1 01-437 6603

OPEN EVERY NIGHT FROM 7.00 pm to 11.00 pm
REDUCED ADMISSION FOR STUDENTS AND MEMBERS

Thurs. 6th Oct. (Adm 75p)
X RAY SPEX
Dole Queue and Ian Fleming

Fri. 7th Oct. (Adm 75p)
HERON
A1 and Ian Fleming

Sat. 8th Oct. (Adm 75p)
THE STUKAS
Bazooka Joe and Ian Fleming

Sun. 9th Oct. (Adm 65p)
GRAND HOTEL
Cock Sparrer and Nick Leigh

Mon. 10th Oct. (Adm £1)
TOM ROBINSON BAND
Plus friends and Nick Leigh

Tues. 11th Oct. (Adm 85p)
THE FOSTER BROTHERS
Plus support and Jerry Floyd

Wed. 12th Oct. (Adm 85p)
THE MOTORS
Plus guests and Ian Fleming

Thurs. 13th Oct. (Adm 75p)
ILLUSION
Plus guests and Ian Fleming

Hamburgers and other Hot and cold snacks are available

THE RED COW

HAMMERSMITH ROAD. W.6

Thursday Oct 6th Free
STILLETTO

Friday Oct 7th Free
WARSAW PAKT

Saturday Oct 8th 75p
WIRE

Sunday Oct 9th Free
SPITERI

Wednesday Oct 12th Free
FURY

FULLERS TRADITIONAL ALES

THE NASHVILLE ROOM

Thursday Oct 6th £1.00
CLOVER

Friday Oct 7th £1.00
TRAPEZE
+ CLEAVER

Saturday Oct 8th £1.00
BEES MAKE HONEY
"Sylvie" new EP out on Charly
+ PRAIRIE OYSTER

Sunday Oct 9th 75p
X-RAY SPEX

Monday Oct 10th 75p
RADIATORS FROM SPACE
+ NEO

Tuesday Oct 11th £1.00
DEAF SCHOOL
+ BUSTER CRABBE

CORNER CROMWELL ROAD/NORTH END ROAD, W14
(Adjacent West Kensington Tube Tel 01 603 6071)

HOPE & ANCHOR

BARBEQUE GRILL NOW OPEN UPSTAIRS

UPPER STREET ISLINGTON, N.1

Thursday, Oct 6th 75p
STUKAS

Friday, Oct 7th £1.00
PETE BROWNS BACK TO THE FRONT

Saturday, Oct 8th £1.00
PLUMMET AIRLINES

Monday, Oct 10th FREE
THE PLEASERS

Tuesday, Oct 11th 75p
Tony McPhee's
TERRAPLANE

Wednesday, Oct 12th 75p
BEES MAKE HONEY

VORTEX

AT CRACKERS 203 WARDOUR ST., LONDON W.1
Every Mon & Tues 8.30pm till 2am

Monday October 10th
BERNIE TORME, THE MANIACS, THE WASPS, MEAN STREET, NEO
DJ JERRY FLOYD : Admission £1.00

Tuesday October 11th
JOHNNY CURIOUS AND THE STRANGERS MASTER SWITCH, ART ATTAX THE SUSPECTS
DJ NICK LEIGH : Admission £1.00

STRAIGHT MUSIC PRESENTS

DR. FEELGOOD

WITH GUESTS

MINK DeVILLE

HAMMERSMITH ODEON
QUEEN CAROLINE ST. W6
SAT/SUN-15th/16th OCT. at-7·30

TICKETS £3·00, £2·50, £2·00, £1·50 (INC. VAT) ADVANCE THEATRE BOX OFFICE TEL: 748 4081
LONDON THEATRE BOOKINGS, SHAFTESBURY AVE. TEL: 439 3371, PREMIER BOX OFFICE TEL: 240 2245
USUAL AGENTS OR ON NIGHT

TELEPHONE 01-387-0428/9

MUSIC MACHINE

CAMDEN HIGH ST. OPP. MORNINGTON CRESCENT TUBE. N.W.1

Wednesday, Oct. 5th £1.00
THE SAINTS
+ Wire + Support

Thursday, Oct. 6th £1.50
TRAPEZE
+ Ray Roya Band

Friday, Oct. 7th £1.50
JENNY HAAN'S LION
+ Glasgow

Saturday, Oct. 8th £2.00
NO DICE
+ Killa-Hz

Monday, Oct. 10th £1.00
WINDOW
+ Support
Free admission for one with this ad. before 10.30 pm

Tuesday, Oct. 11th £1.00
WARREN HARRY
+ The Winders
Free admission for one with this ad. before 10.30 pm

Wednesday, Oct. 12th £1.00
NUTZ
+ Support
Free admission for one with this ad. before 10.30 pm

LICENSED BARS - LIVE MUSIC - DANCING
8PM - 2 AM MONDAY TO SATURDAY

SNEAKIES ROCK CLUB

White Bear, Kingsley Road, Hounslow

Sat. Oct. 8th
JAB

Sun. Oct. 9th
NO SWEAT

THE 100 CLUB,

100 Oxford St., W.1
The West End's Premier New Reggae Place!
THURSDAY, 6th OCTOBER
Up Park Camp Super Star
JOHNNY CLARKE
with full supporting show
Doors open 8 p.m. till late — Bars
Thurs 13th Oct.
DELROY WASHINGTON
All enq. Tel. 01-348 2923

ROUND HOUSE DOWNSTAIRS

SUNDAY OCTOBER 9th

3.00
THIS HEAT

8.00
ANNETTE PEACOCK
and PETER LEMER

01-267 2564

VAN DER GRAAF

A spectacular return . . . plus special guest: Alexander Robertson
Sunday, 16th October, 1977 at 7.30
VICTORIA PALACE, Victoria St., London SW1
Tel. 01-834 1317/8
Tickets: £2.50, £2.00 and £1.50 (inc. VAT)

FREEMASONS TAVERN SE·25

81 PENGE ROAD, SE25 778 6831

Fri Oct 7th (Free)
THIEF

Sat Oct 8th (Free)
MAN IN THE STREET

Disco every Sunday

DUKE OF LANCASTER

Beside British Rail: New Barnet
Tel: 01-499 0465

Thursday Oct. 6th
LOOSE CHANGE

Friday Oct. 7th
CARDIAC ARREST

Saturday Oct. 8th
TENDERFOOT

Sunday Oct. 9th
OUT OF THE BLUE

Tuesday Oct. 11th
BONE IDOL

UNIVERSITY OF ESSEX ENTS PRESENTS

Thursday October 6th
ROOGALATOR
+ Nick & The Dogs

Saturday October 8th
THE HEARTBREAKERS
+ Slaughter & The Dogs + The Boys

★ Late Bar ★ *Tickets £1.30* ★
from SU & Parrot Records — Enquiries 0206 63211

STRAIGHT MUSIC PRESENTS

ULTRAVOX RADIO STARS XTC

MARK POPPINS-RECORDS

ROUNDHOUSE
CHALK FARM, N.W.1
SUNDAY 9th OCTOBER at 5·30

ADMISSION £1·80 (INC. VAT) ADVANCE ROUNDHOUSE BOX OFFICE. TEL. 267 2564. OR LONDON THEATRE BOOKINGS. SHAFTESBURY AVE., W.1. TEL. 439 3371. OR AT DOOR

ROCK 'N' ROLL *Bonanza*

Hitchin Town Hall
SATURDAY OCTOBER 8th 1977
with the FANTASTIC
CRAZY-CAVAN 'n' the Rhythm Rockers
BRAD WHIRLWIND
MICKY and Moonshakers
plus
THE CRAZY-CAVAN DISCO with Guest DJ's

Bar 5.00 p.m.—11.30 p.m. *Hot Snacks* *Raffle Doors Open 4.30 p.m.*

Tickets £2.50, at Door £2.75. Available from: 14 Hitchin Road, Henlow, Beds. S.A.E. Tel. Hit. 812051; F. L. Moor, Record Shop, High Street, Hitchin, Herts.

MIKE CHAPMAN BAND + JOHN JAMES

In Concert at the
LADS CLUB, King Street, Norwich
Saturday October 29th
Tickets £1.00 in advance from Robins Records, Pottergate, Norwich, or £1.25 on the door

West Runton Pavilion

Near Cromer, Norfolk. Tel. West Runton 203

Friday, October 14th
STRAY
+ SIDEWINDER

Saturday, October 15th
THE FOUR TOPS
+ SOULED OUT

Friday, October 21st
MOTORHEAD
+ Support

Saturday, October 22nd
STARDUST
+ FOSTER BROTHERS

WHO IS NUMBER 1? IS IT BRIAN B?
ANSWER — NO
BRIAN B's NUMBER IS 01-261 6153

THE NITE SPOT

THE EMBANKMENT BEDFORD

sounds exciting!

Fully licensed from 8-late

THURS 6th OCT
THE TYLA GANG
ADMISSION £1.25

FRI 7th OCT
THE ENID
ADMISSION £1.50

ADVANCE BOOKING OFFICE OPEN DAILY FROM 9·30 a.m. (except Sunday)
Enquiries and reservations Tel: BEDFORD 212555
DISCO Plus Your Favourite D.J.
Doors open 7·30pm No person under 18yrs admitted No membership required

ENTS COMMITTEE
POLYTECHNIC OF CENTRAL LONDON
115 New Cavendish St., W1 01-636 6271

FRIDAY OCT. 7th 8 pm

MEAL TICKET
+ PRAIRIE OYSTER

Tickets £1 advance, £1.25 on door

For advance tickets send Cheques/Postal Orders and s.a.e. to 104/108 Bolsover St., London, W1

FRIDAY OCT. 14th, 8 pm

999 + THE YACHTS

Sounds by Oasis Records

STRAIGHT MUSIC PRESENTS

THE STRANGLERS
THE SAINTS
THE DRONES

ANDY DUNKLEY 'THE LIVIN' JUKE BOX'

QUEENS HALL
SOVEREIGN STREET, LEEDS

SATURDAY 15th OCTOBER at 7·30

TICKETS £1.60 (INC. VAT) ADVANCE QUEENS HALL BOX OFFICE, TEL: LEEDS 31961/449508, OR VIRGIN RECORDS 145 BRIGGATE, LEEDS, TEL: LEEDS 449606, OR £1.80 (INC. VAT) ON NIGHT

DINGWALLS

01-267 4967 Camden Lock, Chalk Farm Road, London NW1

THURS 6 **THE PIRATES**
SAT 8 FROM JAMAICA
JAH WOOSH
TUES 11
THE TYLA GANG
WED 12 **THE ONLY ONES**

ALL BOOZE HALF PRICE TILL 10PM
Open 8pm-2am·Live Music·Licensed Bar·Disco·Restaurant

ALBERTO Y LOST TRIOS PARANOIAS

SLEAK!

By C.P. LEE

The Snuff Rock Musical

now at the **ROUND HOUSE, CHALK FARM**

Until October 29th only at 8.30 pm

Box Office: 01–267 2564

COLCHESTER
Institute of Higher Education
SHEEPEN ROAD, COLCHESTER
Students Union presents
FRIDAY, OCTOBER 7th

GENERATION X
+ ART ATTAX

8 o'clock S.U. members 80p, £1.00 guests.

---

words words words words words words words words words words

WORDS (Barry Clarke) QUEENSWAY (Civic) HALL, DUNSTABLE
Sunday October 16th
Let There Be Rock

AC/DC

+ Guests
Licensed Bar and Food
Tickets from Box Office, telephone 603326, F. L. Moore Records, Old Town Records Hemel Hempstead, Record Room St. Albans, or on door
Sunday November 13th VAN DER GRAAF GENERATOR

words words words words words words words words words words

THE PORTERHOUSE

20 Carolgate, Retford, Notts
Friday October 7th

JOHNNY THUNDER'S HEARTBREAKERS
+ SLAUGHTER & THE DOGS
+ MODELS

Admission from 50p Licensed Bar

STRAIGHT MUSIC PRESENTS

MOTORHEAD
999
RADIATORS FROM SPACE

MARK POPPINS–RECORDS

ROUNDHOUSE
CHALK FARM, N.W.1

SUNDAY 16th OCTOBER at 5·30

ADMISSION £1·80 (INC. VAT) ADVANCE ROUNDHOUSE BOX OFFICE, TEL. 267 2564, OR LONDON THEATRE BOOKINGS, SHAFTESBURY AVE., W.1, TEL. 439 3371 OR AT DOOR

LSE ENTS

OLD THEATRE
HOUGHTON ST.
ALDWYCH WC2
Tubes: HOLBORN/TEMPLE
LSE ENTS presents

THE DARTS

90° INCLUSIVE SPITERI

+Film, Disco and late real ale bar

SATURDAY OCTOBER 8th ● 8pm to 1.30am
Tickets £1 in advance (LSE Union Shop) or £1.20 on door

Nov 5th DAEVID ALLEN & PLANET GONG
Nov 12th NEIL ARDLEY

ENDALE CONCERTS PRESENTS

THE HEARTBREAKERS

WITH GUESTS

SIOUXSIE AND THE BANSHEES + THE MODELS

RAINBOW THEATRE
232 SEVEN SISTERS ROAD N7

Thursday 20th October at 7.30

TICKETS £2.50, £2.25, £1.75, £1.50 (inc VAT)
From Theatre Box Office 263 3148/9. London Theatre Bookings, Shaftesbury Ave. 439 3371. Usual agents or on night

---

SPEAKEASY
01-580 7930

SPEAK-EARLY

Wednesday Oct. 5th
DEPRESSIONS
Thursday Oct 6th
CASUAL BAND
Friday Oct 7th
KOSSAGA
Saturday Oct 8th
Very Special Guests
GONZALEZ
+ Friends
Monday Oct 10th
LIGHTNING RAIDERS
Tuesday Oct 11th
WHIRLWIND
with FIFTIES FLASH RECORD HOP
Wednesday Oct 12th
DEPRESSIONS
Thursday Oct 13th
JOHN OTWAY

Speakeasy
50 Margaret St., Oxford Circus, W1
Reservations 01-580 8810

SHEER UNLIMITED ENTERTAINMENTS
40 CHAPEL ST., ELY, CAMBS
TELEPHONE: ELY (STD 0353) 4721

CHELMSFORD Chancellor Hall
Sunday 9th October — 7.30 pm

GENERATION X

+ THE CRABS — Tickets £1.50 on door
NEW WAVE at "BLIMPS"
(Dog & Pheasant, Newmarket Road, CAMBRIDGE)

Tues. Oct 11th — SPITFIRE BOYS
Tues. Oct 18th — WIRE
Tues. Oct 25th — THE UNWANTED
Tues. Nov 1st — NEW HEARTS
Doors open 8pm — Bar closes 2am
FIRST TEN IN FREE!

MANAGEMENT OF

THE LOOK

AT LAST:
An exciting, energetic new wave band with musical expertise! They knocked them out at the Rock Garden, Hope & Anchor, the Nashville, Dingwalls, etc. — Let them knock your audience out too!
"One of the very best new wave bands around . . . I found myself humming the songs the next day . . ." SOUNDS
"I saw a new band called The Look . . . Watch out for them, they'll go far" — RADIO CAROLINE
AT LAST THE LOOK ARE AVAILBLE FOR BOOKINGS
TELEPHONE J-JIM — ELY (0353) 4721

Harrow Rocks On Sunday Nights
at

LANTERNS

Eastcote Lane, South Harrow
01-422 2067

Commencing Sunday October 9th
with

THE SUNDAY BAND

A LIVE ROCK BAND EVERY SUNDAY

BLUNT INSTRUMENT HIT

Friday 7th
Imperial College, South Ken
Saturday 8th
Green Man, Euston Road
Monday 10th
Ronnie Scotts, Soho
Tuesday 11th
Man In The Moon, Kings Road
Thursday 13th
Wellington, Archway Road
Exclusive Representation:
Diesel Management 01-736 6754

IMPERIAL COLLEGE
Prince Consort Road, SW7
FRIDAY OCTOBER 7th
In The Union Concert Hall

WIRE

(from the "Live At The Roxy" album)
+Blunt Instrument
Disco Bar
Tickets 50p on door

DON'T TURN TO TEAZERS YET
THERE'S MORE LIVE ON NEXT PAGE

HARVEY GOLDSMITH ENTERTAINMENTS PRESENT:

Ian Gillan Band

TUESDAY OCT 4TH—PORTSMOUTH (GUILDHALL)—BOX OFFICE 0705 24355
THURSDAY OCT 6TH—GLASGOW (APOLLO)—BOX OFFICE 041 332 6055
FRIDAY OCT 7TH—MANCHESTER (APOLLO)—BOX OFFICE 061 273 1112
SUNDAY OCT 9TH—BIRMINGHAM (ODEON)—BOX OFFICE 021 643 6101
THURSDAY OCT 13TH—LONDON (RAINBOW)—BOX OFFICE 01 263 3148
TICKETS AVAILABLE FROM USUAL AGENTS

SPECIAL GUESTS **US** THE SOUND Spectacular '77 AREA FINALISTS

NEW ALBUM Ian Gillan Band Scarabus AVAILABLE OCT 7TH

ISLAND

Weather Report

U.K. Tour

Alec Leslie Entertainments Ltd. Present:
Oct
7th Bristol Colston Hall
8th Oxford Polytechnic
9th London
10th Rainbow
11th
13th Birmingham Hippodrome
14th Manchester Palace Theatre
15th Newcastle City Hall
16th Edinburgh Usher Hall

Heavy Weather

Their latest album

Weather Report
Heavy Weather
including:
Birdland/Teen Town/Palladium
The Juggler/Havona

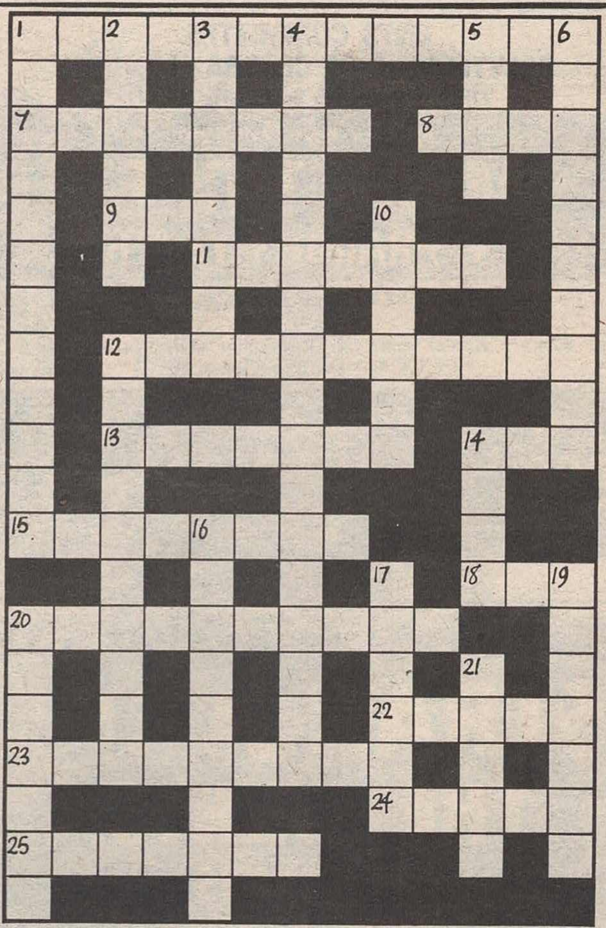
You can't praise a musician more than to give him his own category. Which makes Weather Report justly praised. After years of blazing new trails with six increasingly brilliant albums and hundreds of impeccable concerts, they are now a band critics use as a yardstick by which to judge others. "Very Weather Report" they say.

Wayne Shorter and Joe Zawinul have steered Weather Report to their unassailable leadership of today's jazz world and now, with drummer Alejandro Neciosup Acuna, percussionist Manola Badrena and bassist Jaco Pastorius, they've recorded their best album to date. It's called "Heavy Weather" – a sonic storm you can dress for, but you can't escape.

It's very Weather Report. And you can't say better than that.

Weather Report
'Heavy Weather'
CBS 81775
Features the Single
'Birdland'.

CBS records & tapes Produced by Joe Zawinul. Co-produced by Wayne Shorter and Jaco Pastorius.



ACROSS

1 As recorded by Arthur "Big Boy" Crudup, better known as Elvis Presley's first record (5, 3, 5)
7 The Beatles first hit 45 (4, 2, 2)
8 & 2 down The New Wave's own Page 3 girl
9 Mike Nesmith hit
11 Anyone remember Afro-Rock?
12 A.k.a. Mr Cher, the Georgia Sneak (5, 6)
13 It was originally going to be called "Get Back" (3, 2, 2)
14 When they started out they were contemporaries of The Nice, and sometimes supported them on early gigs
15 Former 101-er in complete control
18 Pseudo combine in Grand Hotel, Paris!
20 Former Mott guitarist (4, 6)
22 The Stiff one, or the stiff one! *(Caution: this clue may be in bad taste!)*
23 Any reason why a baby car shouldn't make as good a DJ as Tony Blackburn? No. Right then. (3, 6)
24 Mother Mae wrote "Heartbreak Hotel", her son's a folk singer
25 Second album was "Elite Hotel"

DOWN

1 N.Y. New Wave outfit led by David Byrne (7, 5)
2 See 8 across
3 "Wonderful World" and "Shake" were two of his songs (3, 5)
4 In which Diana Ross played Billie Holiday (4, 5, 3, 5)
5 & 19 down Has been credited with single-handedly inventing country-rock
6 Three moans (anag. 3, 7)
10 Ms Jackson, or Ms Small of "My Boy Lollipop"
12 The ultimate limited edition — in 22 carat vinyl! (4, 6)
14 Doug . . . . , he took over Velvets when Lou Reed walked out
16 One of earliest Motown stars via "My Guy" and "Two Lovers" (4, 5)
17 A punk rocker in the song as crooned by The Brothers R
19 See 5 down
20 Manufactured to succeed The Beatles, they were one part British three parts American
21 After Jesus Christ, a fascist dictators' old lady — that's showbiz right?

ACROSS: 1 Impressions; 6 Rainbow; 8 Lenny (Bruce); 9 Tom Robinson; 11 Nice; 12 "No Woman No (Cry)"; 14 "Neat Neat Neat"; 15 Eric (Carmen or Clapton); 16 "Aladdin (Sane)"; 18 Jacqui McShee; 19 (Bill Haley and the) Comets; 20 (Wayne) Kramer; 21 "Sweet Talkin' Guy"; 24 Roy (Orbison); 25 Stills-Young (Band). **DOWN:** Phil Manzanera; 3 Orbison; 4 Band; 5 "Cry"; 6 "Rattus Norvegicus"; 7 Blodwyn Pig; 8 Lennon and McCartney; 10 Ben E. King; 13 Art Garfunkel; 17 "Pearl"; 18 Joe Tex; 22 Who; 23 (Muhammed) Ali.

NORTH EAST LONDON POLYTECHNIC
STUDENT UNION
FRESHERS WEEK
SITE ADDRESSES
Livingstone House, Livingstone Road, Stratford, E15
Greengate House, Greengate Street, Plaistow, E13
Waltham Forest Precinct, Forest Road, Walthamstow, E17

Thurs Oct 6th 7.30pm
Greengate
THE CRUISERS
SU 50p Guests 75p

Fri Oct 7th 8pm
Livingstone House
WINDOW+
Jerry The Ferret
SU 60p Guests 75p

Sat Oct 8th 7.30pm
Waltham Forest, Main Hall
Alan Hulls
RADIATOR
+ CLAIRE HAMILL
+ AMERICAN TRAIN
SU £1 Guests £1.50

BAR EXTENSIONS TO MIDNIGHT ON ALL GIGS
PLEASE COME EARLY
Social Secretary, Brian Fitzgerald 01-534 5208

words words words words words words words words words words
WORDS (Barry Clarke) CITY HALL, ST. ALBANS
SATURDAY, OCTOBER 8th
On the heels of Houdini ...
STRAY
+Special guests: COCK SPARRER
MARY JANE DISCO BAR FOOD
Advance tickets from Box Office, Chequer Street, St. Albans, Tel 64511 or on door
words words words words words words words words words words

ON THE TOWN

STEVE HOWE, ALAN WHITE, JON ANDERSON, CHRIS SQUIRE and RICK WAKEMAN model the very latest in 1967 fashions

Pic: ALLAN BALLARD

Only in NME, Soppy Clothes Incorporated offer you the chance to belong to . . .

THE COSMIC GENERATION

Yes

ATLANTA

OF ALL THE so-called 'old wave', Yes are seemingly the most vulnerable in the face of new wave attack. Unlike such other 'old wavers' as The Rolling Stones or The Who, Yes have never in their nine-year history showed any hint of the "street consciousness" which these days is reckoned to be the be-all and end-all of rock 'n' roll.

Rather than penning opuses to the glories and frustrations of being a teenager, Yes's consciousness, moulded as it was in those heady hippy days of the late '60s, when musical technique was a deal more fashionable than it is today, has remained in less tangible, not to mention unintelligible, areas.

And yet in this Year Of Our Lord 1977, Yes have come up with what is seen by both the group's detractors and admirers as the finest Yes waxing in some time. For my money, "Going For The One" is the group's first thoroughly decent work since the classic "Close To The Edge" back in 1972; the songs are better structured, less self-indulgent, not to mention less pompous (maybe that glut of group solo albums has rid Yes of these traits) and as a band Yes sound alive and really breathing again.

Moreover, the said elpee — marking, as it does, the return of one of rock's most likeable Despite It All musicians Rick Wakeman back to the Topographic Tokers' fold — has struck a collective chord with the rock public, giving the group the most chart success they've had in ages in Britain and the biggest chart success they've *ever* had in the States.

Chris Squire denies that the new wave has had any influence on Yes's renaissance, and only reluctantly agrees that "Going For The One" is the best Yes album in several years.

So he doesn't see the new wave as a threat to the band? "Hardly," comes his retort — and with rare terseness he continues: "We were never a threat to The Rolling Stones."

Squire and his colleagues were in the middle of their US tour when I caught them playing slap bang in the middle of J. Carter land, Atlanta, Georgia — not the kind of location one immediately thinks of as techno-rock country. Yes haven't played Britain in two years, instead touring all corners of the globe with particular emphasis on the seemingly inexhaustible US gig circuit.

Support on the tour is that former darling of Britain's flower children, Donovan. His set verges on the embarrassing, as Clive Davies, now head of Arista, once more tries to foist the lad on the American public. Unlike Yes, Donovan is clearly an anachronism.

As for Yes themselves, they're in finer fettle as a live act than they have been since that last British tour. In America last year, prior to Patrick Moraz getting the chop, the self-indulgence of the band's then current vinyl output was reflected in their show, with much soloing from all concerned. Now the only solos are from Steve Howe and a peculiarly low key Wakeman. Not surprisingly, there are some fine interchanges between the two musicians.

There's not even a drum solo.

Wakeman's re-introduction into the band also means they're playing with more feeling. Moraz might have been more of a technical whizz, but Wakeman has more feel and certainly has a greater understanding of rock 'n' roll.

Material-wise their current set includes songs from "The Yes Album" onwards. Perhaps as a result of Wakeman's rejoining the group, "Topographic Oceans" doesn't get a hearing.

True, some of the earlier material sounds dated, but with strong material from the new album (Squire's "Parallels" and Anderson-Howe's "Awaken", but no title track due to technical problems), Yes aren't merely an oldies band going through a finest hour routine — and that is something which both the Stones and The Who, however excellent they still are when they play, could be considered on their most recent hearings.

Visually Yes have eschewed Roger Dean's props onstage, and their new stage set is based on the same concept as the cover art of "Going For The One" — or, as Wakeman likes to have it (still letting the others get on with their nut cutlets while he gets stuck into a hamburger) "Going For The Bum". With highly sophisticated use of lasers and back projections, Yes's show is visually as impressive as any I've seen.

The execution of both music and effects is highly professional.

Yes don't play with the same attitude, as, say, The Jam playing the Hope and Anchor or The Stanglers sweating it out at Birmingham's Barbarella's. They've done that, and some of the energy has inevitably been eroded away by their efforts to reach their current status. But for a band which has been around for nine years Yes are in fine shape, and still put on a good show.

Their fans will not be disappointed when Yes play their season at Wembley later this month.

Really, it's not on to talk of them as being part of the same genre as the new wave. Only the medium is the same. There is nothing of the spirit of rock 'n' roll about them — but then look where rock'n'roll got Elvis Presley.

Steve Clarke

BAD TIME IN BRISTOL

Heartbreakers

BRISTOL POLYTECHNIC

"I THINK ALL you guys throwing this stuff are fucking faggots!" screams Johnny Thunders. The venom of his words just about sums the evening up.

Jerry Nolan has quit The Heartbreakers, it is said, because he thinks the mix on the new album sucks — and he is right. Speedy Keene — No.1 contender for World's Worst Producer, I had thought . . . till I saw The Heartbreakers and found that they also sound like they're down the bottom of a vat of molasses when they play live.

Yes, it's cropped headbanging a-go-go; Sabbath by any other name; only now those BOF gigs are becoming an increasingly attractive proposition on account of they do not feature puking, pugilistics and phlegm — activities as depressing as they are divorced from the people who used to and maybe still *do* care about new music.

The Heartbreakers virtually stopped the bombardment, though, by turning on the audience like wounded panthers, producing some great rock music marred only by an embarrassing lack of good songs.

"Chinese Rocks", "Born Too Loose", and "I Wanna Be Loved" were the only numbers that began to compete with the material like "I'm Not Your Stepping Stone" and "Do You Love Me" (clear the decks for the Tremeloes revival!), which followed the arrival of Steve Jones on sloppy star guest guitar.

What The Heartbreakers lack is adventure, invention, motivation and imagination — which were to be found in abundance in The Pop Group's excellent support set. What The Heartbreakers *are* is the new Led Zeppelin and/or Status Quo. Somehow I can't get at all excited about that.

My last words, however, are saved for temporary stand-in drummer Paul Cook, who under the circumstances was absolutely superb. How did a nice guy like that get mixed up with all these passe punks anyway?

David Housham

X-Ray Spex

VORTEX

PROBABLY THE only band formed in 1977 who truly warrant the new wave branding-iron stamped on the butt of their bondage strides, it's ironic that X-Ray Spex have so little in common with the majority of bands lusting after the moniker.

X-Ray Spex are out in a world of their own and hanging fire with a quality control all too rare in clubs today. Like if all the names that still warrant respect for what they achieved in the much-abused stinking '60s were so original then why the Holy Ghost can't the 1977 talents currently producing our life-soundtrack all burn bright with a white unique light? Huhhh???

All it takes is heavyweight talent coming through and we can buy some drugs and watch a band, jump into the river holding hands. Unfortunately, there ain't an abundance of newcomers who perform as feisty, who sing so hoarse and husky, dark and dusky, who write such incisive lyrics, and play them with such a joyous rush as X-Ray Spex and their front-girl Poly Styrene.

Every song is a veritable gem, their influences diverse and refreshingly vague, though Bowie, Iggy and the Pistols form a holy trinity of reference points.

Poly Styrene is backed up by Paul Dean on bass, Richard Tee on drums, and guitar in the shape of Happy Jack Stafford. A guy whose name I don't know replaced Laura Logic on saxophone when she had to go back to school — and the inclusion of the instrument in the line-up gives the band dimensions other combos just can't reach.

At the start of each song Poly Styrene stamps her unique authority with charming aggression.

"My mind is like . . . A Plastic Bag! one! two! three! four!"

The band roar into the song with stunning panache, and she howls a melodic bawl, spliced in two paradoxical parts — one a stuttering rush, the other eerie coming-down depression . . .

"My mind is like a plastic bag that corresponds to all those ads / That sucks up all the rubbish that is fed in thru by ear / And eats Kleenex for breakfast / And soft, hygienic Wheet-ter-bix to dry up all my tears . . ."

"Submerge" is the only song that sounds too close to something else for comfort (in this case the Pistols' "Submission").

The rest of the time, though, they sound like X-Ray Spex and you gotta love it.

Tony Parsons

LAURA LOGIC AND POLY STYRENE work out — your last chance to see this dynamic duo now Laura's back in the sixth form.

Pic: MARY HARRISON-GOUDIE

For the discerning sophisticate, Soft Focus Inc. presents:

BOB & CAROLE & STEVE & ELKIE

BROOKS and (centre) BAYER SAGER: no dirt on these dungarees. . . ***Pix: DENIS (Greasy Lens) O'REGAN***

Elkie Brooks

ROYAL ALBERT HALL

EITHER ELKIE BROOKS has dumped her rock following, or they've grown sedate and prosperous. The near-capacity audience at the Royal Albert Hall were dressed strictly in Marks and Spencers chic and they displayed their enthusiasm with matching restraint.

Not a single gob of phlegm crashed over the footlights. Not a solitary raver stomped on the back of his seat.

The crowd were even slow at getting to their feet at the end. But the warmth of their response was undeniable.

The message was that Elkie Brooks has moved decisively up-market, and that's probably no bad thing — for her, at least.

She has finally assembled a classy repertoire to match her authoritative voice. And not before time, since she's always been hampered by weak material in the past.

But that was then.

Now, happily, her semi-detached suburban audience even tolerate her excursions into jazz, which die-hard rockers might have found offensive.

In fact, Elkie's eclecticism is one reason she's currently so admired.

It's true enough that during the more anonymous boogie numbers, the young marrieds sat on their hands (and most certainly they were their own). But the ballads, the blues, and the soulful outpourings — these they loved.

Elkie's hubbie, Peter Gage, leads a versatile big band of the sort that has helped Boz Scaggs to his present bank balance, and the back-up never lacks strength or subtlety.

Inevitably, the biggest crowd-pleasers were the hit singles, "Pearl's A Singer" and "Sunshine After The Rain". But there were other memorable moments.

The set's strongest song appears to be called "Lilac Wine", a ballad of some grandeur that deserves to join the hit single at some point.

The funniest song was "Lord, Won't You Buy Me A Mercedes Benz", but older readers will perhaps have heard that one before.

The weirdest was a melodramatic version of "Love Potion No. 9", which Elkie's producers Leiber and Stoller originally wrote as a Coasters novelty.

The shakiest was a wobbly reading of "Sophisticated Lady" — but that's a pretty perverse cluster of notes, anyway.

None of this had much to do with rockanroll, although a rendition of "Stay With Me" was far tougher than The Faces ever managed to be.

What was pleasant about the gig was that Elkie seems finally to have cracked the big time. Or, at least, the medium time, since there's still a long way to go. If this is the most success she enjoys, that'll be a pity.

But there's certainly nothing shameful about a performer and an audience growing older before they become right for each other.

Earlier, Richard Digance did a set of his jokey, melodic songs. A bit cosy, perhaps, for some tastes. Fifty points lower, and he could be the next Max Bygraves.

Bob Edmands

Carole Bayer Sager

DRURY LANE

ONE THING was certain about Carole Bayer Sager's debut British appearance — her first big concert ever, aside from the requisite warm-up gig at Cardiff a few days earlier — and that was that no-one knew what to expect.

Sure, most of 'em had heard the lady's recent hit single, the infectious buoyant pop of "You're Moving Out Today" and some of them had even heard her album (fairly substantial MOR), but such knowledge didn't really give too much away about what she's be like in concert.

As it was, Ms Bayer Sager surprised this member of the audience (the apprentice gin and tonic set) by coming on with a performance which, while hardly accomplished, was inspired in an amateurish way.

It could not easily be categorised. Certainly she isn't into either rock or rock 'n' roll. Yet to write her off as MOR doesn't really do her justice.

A lyricist, Carol has, in association with various collaborators over the past decade or so, written words for several pop hits — The Mindbenders' "A Groovy Kind Of Love", Leo Sayer's "When I Need You" (awful record) and very recently Carly Simon's "Nobody Does It Better".

Ms Bayer Sager included these three and several more in a medley, the weakest point of an otherwise highly enjoyable show. Backed by a bunch of skilled musicians, the tiny singer, dressed in a loose-fitting black pants suit, proved both an effervescent and infectious performer, her considerable stage presence transcending material often sentimental and banal.

As a singer she is severely limited in technical skill, especially in the upper register, but given these limitations her voice and phrasing is, to these ears at least, extremely endearing.

Really, if this is the kind of charismatic performance Carol Bayer Sager can present after so little onstage experience (her self-effacing raps were not a little amusing) there's no telling what kind of success she may achieve.

Steve Clarke

THE *Elvis* CALENDAR 1978

tastefully designed as a commemorative gift

- LAVISH COLOUR PICTURE of Elvis on every page
- High quality art paper, large size: 11¾ x 16½ inches
- Pages can be detached and used as wall posters
- List of ELVIS films and records
- Career details chronicled month by month
- More than just a calendar— a tribute to THE KING!
- The most precious gift any ELVIS fan could wish for

ONABOND LTD.
102 Chepstow Road,
London W2.

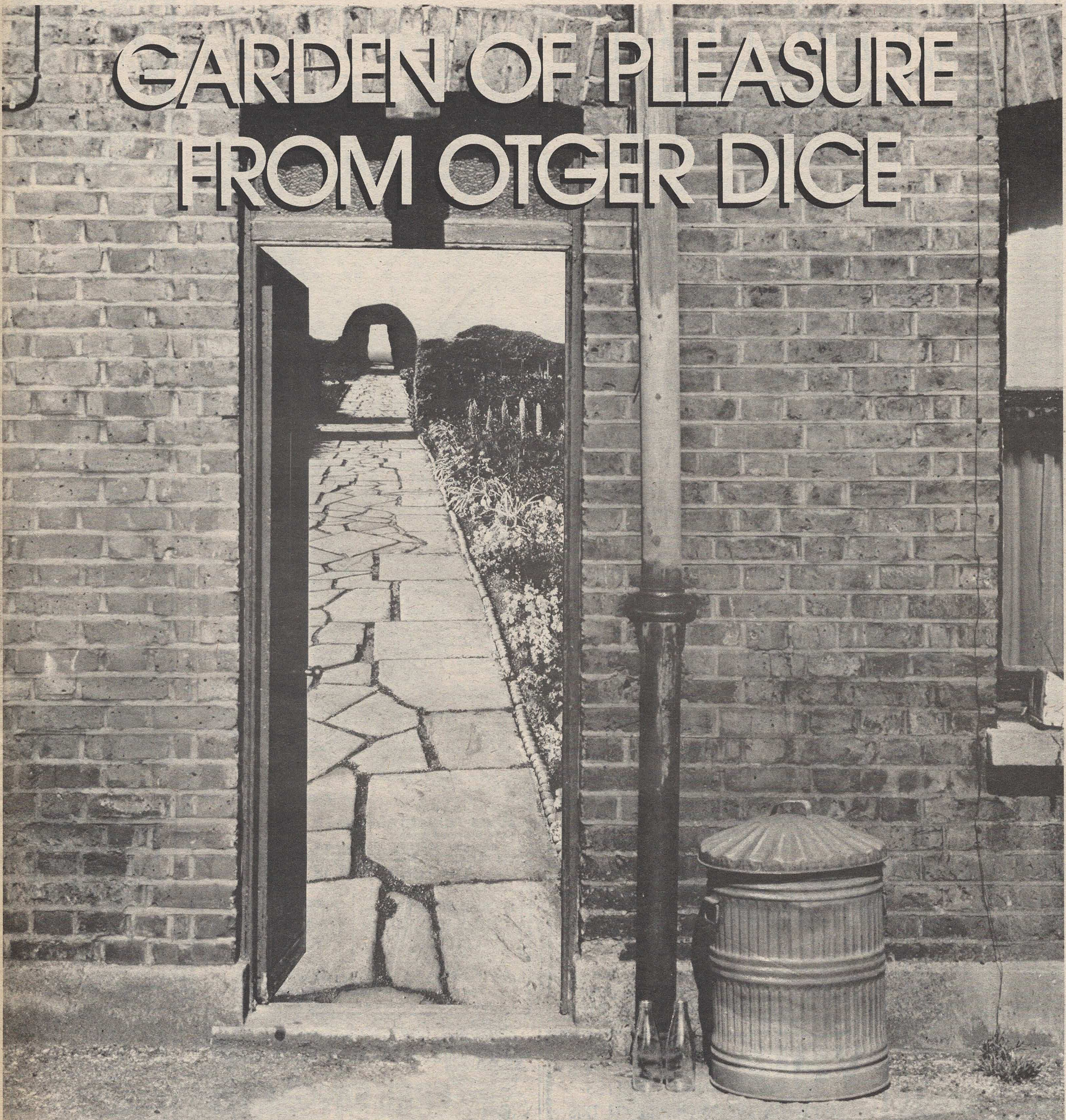
Allow up to 28 days for delivery.

Price £3.00 (incl. VAT), plus 35p post & packing.
Cheques/Postal Orders/Money Orders should be crossed and made out to ONABOND LTD. and addressed to:
Onabond Ltd, 102 Chepstow Road, London W2.

Please send me ELVIS 1978 CALENDARS.
I enclose £ (don't forget to include p & p).

NAME. . . . .
ADDRESS. . . . .
. . . .

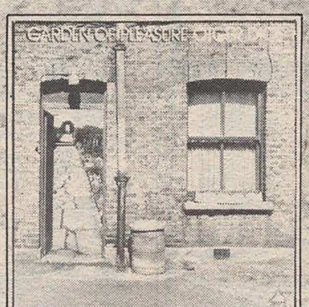
NME/1



GARDEN OF PLEASURE FROM OTGER DICE

A breath of fresh air from one of Europe's most exciting Rock Bands

Released in Britain through EMI International Imports and available from record shops everywhere.



SIDE 1

TRASHCAN
BANDS AND DICE
FLIM FLAM LOVER
YOU'VE GOT THE TOOLS
DREAMMARE

SIDE 2

RIDIN A TIGER
SEE THE PEOPLE
I SYNTHESIZE MY SONG
GARDEN OF PLEASURE

Record No
BE 150-330 020

EMI International Imports,
80 Blyth Rd, Hayes, Middlesex.

Punk At Bonaparte OK

BONAPARTE MAIL ORDER

101 George Street, Croydon, Surrey, CR0 1LE.

7" 45s & EPs

Adverts One chord	65p
Adverts Gary Gilmore	65p
Albertos Snuff rock	89p
American Boys I'm not satisfied	£1.50p
Ashphalt Jungle EP	£1.25p
Bijou La fille du pere noel	£1.25p
Bizzarros EP	£1.50p
Boomtown Rats No.1	65p
Bracos Band Fly away	£1.25p
Buzz Cocks Spiral scratch	£1.25p
Celia Mutations Mony mony	65p
Clash Complete control	65p
Clash White riot	65p
Clash Remote control	65p
E. Costello all 45s	65p
Creation Makin Time	65p
Damned Problem child	65p
Damned Neat neat neat	65p
Devo De evolution EP	£1.50p
D. Bicyles Medium	65p
Drones Bone idol	70p
Dr. Feelgood all 45's	65p
Dr. Feelgood Sneakin Suspicion (pic)	£1.25p
Blondie X Offender (pic)	£1.25p
Hotrods 96 tears (French pic)	£1.25p
John Cooperclarke Psycle sluts EP	89p
Jeffrey Dahl Rock roll critic	£1.50p
Drones White collar EP	89p
Eater Outside View & USA (each)	65p
Ian Dury Sex drugs & Rock'n'Roll	65p
Hotrods Writing, wooly bully, might be lying Do anything you wanna (each)	65p
Hotrods Marquee EP	89p
Hotrods Sound of speed	89p
Electric Chairs EP	85p
Rocky Ericson Bermuda	65p
Exile Don't tax me EP	95p
Fab. Poodles Summer's thru	65p
Mick Farren Play with fire	£1.50p
Gen X Your Generation	65p
Gorillas all 45s (each)	65p
Groovies Teenage head	65p
Groovies Shake some action	70p
Groovies Slow Death EP	89p
Groovies Slow death 45 (pic sleeve)	£1.25p
Groovies Can't explain	£1.25p
Groovies Him or me	£1.50p
Robert Gordon Red hot	65p
Jeff Hill Dance with me	65p
Heartbreakers Chinese rox	65p
Hollywood Stars All the kids	65p
Hot Knives Hey Granma	99p
Iggy China Girl	65p
Iggy I got a right	£1.50p
Jam In the city and all around (each)	65p
Jolt You're Cold	65p
Killjoys Johnny Won't	65p
Wayne Kramer Ramblin' rose	£1.00p
Little Bob I'm crying EP	89p
Little Bob Don't let me	£1.25p
Little Bob All or nothing	65p
Nick Lowe Bowi	89p
London Everyone's a winner	70p
London Summer of love EP	75p
Lurkers Shadow	65p
MC5 Borderline	£1.25p
Metal Urbain Panik	£1.25p
Mink De Ville Spanish stroll	70p
Mink De Ville Little girll	70p
Johnny Moped On One	65p
Modern Lovers Egyptian Reggae	65p
Motors Dancin the nite away	65p
Motorhead motorhead	65p
New Legion Wild one	£1.50p
Nosebleeds Music school	65p
Only Ones Lovers of today	65p
Pere UBU 30 secs. over Tokyo	£1.50p
Pere UBU Final solution	£1.50p
Pere UBU Street Waves	£1.50p
Pere UBU Modern dance (new single very limited mail order only)	£1.75p
Graham Parker EP	85p
Tom Petty Anything	65p
Tom Petty American girl	65p
Pigs new single	65p
Poppees If she cries	£1.25p
Prix Girl	£1.50p
Plummet Airlines Silver shirt	£1.50p
Pork Dukes Bend & Flush	65p
Ramones Sheena (US pic)	£1.25p
Ramones Blitzkrieg, I remember you, Sheena, swallow my pride (each)	65p
Radiators From Space Enemies	65p
Radiators From Space TV screen	65p
Radio Stars Dirty pix	65p
Radio Stars Stop it EP	89p
Rezillos Can't stand my baby	65p
Roogalator Single girl	65p
Rubinoos I think we're alone	49p
Saints 1-2-3-4 (double 45)	£1.25p
Saints Erotic & perfect day (each)	75p
Sex Pistols Holidays in the sun	65p
Sex Pistols God save & vacant (each)	65p
Sex Pistols Anarchy (import-pic)	£1.35p
Sex Pistols Anarchy (E.M.I. very Ltd!!!)	£4.99½p
Screwdriver anti-social	65p
Screwdriver You're so dumb	65p
Sky Sunlight Beautiful stars	£1.50p
Snivelling Shits Terminal stupid	70p
Sneakers (Chris Stamey) E.P.	£1.50p
Soft Boys Give it to the soft boys	70p
Patti Smith Gloria (imp)	£1.25p
Patti Smith Ask the angels	£1.25p
Squeeze Packet of three	85p
Chris Stamey Summer sun	£1.50p
Slaughter and Dogs Cranked up	65p
Slaughter and Dogs Boot Boys	65p
Stranglers Grip, peaches, something better change, no more heroes (each)	65p
Talking Heads Uh oh love has come to town (US imp)	£1.25p
Talking Heads Love goes to	65p
Telephone Hygiaphone	£1.25p
Television Marquue & prove it (each)	65p
Television Little Johnny Jewel	£1.50p
Tyla Gang Suicide jockey	£1.25p
Dwight Twilley Tryin' to find	65p
Tyla Gang Dust on the needle	65p
Ultravox Rockwrok	65p
Ultravox Young savage	65p
Valves Robot love	65p
Velvets White heat EP	£1.50p
Cherry Vanilla The punk	65p
Venus + Razorblades I wanna be	65p
Venus + Razorblades Punkarama	65p
Vibrators We vibrate	70p
Vibrators Pogo dancing	70p
Vibrators Baby baby	65p
Vibrators London girls	65p
Wackers Capt. Nemo	£1.25p
White Boy Spastic (new EP!)	£1.75p
White Boy I could puke	£1.50p
Wreckless Eric Whole wide world	65p
X-Ray Spex Oh B ondage!	65p
Yachts Suffice to say	65p
Skatalites Guns of Navarone	65p
Augustus Pablo King Tubby meets etc	65p
Iggy Some weird sin	65p
Chris Spedding Get outa my pagoda	70p
Bowie Heroes	65p

12" SINGLES

Eater Lock it up	90p
John Cale Animal justice	£1.19p
Dictators Search & Destroy	75p
Dr. Feelgood She's a wind up	90p
Heartbreakers Chinese rocks	99p
Richard Hell Blank generation	75p
Kraftwerk Showroom dummies	90p
London Summer fo love EP	75p
Menace Screwed up	£1.10p
Motors Dancin the nite away	95p
Only Ones Lovers of today	£1.15p
Slaughter & Dogs Boot boys	95p
Patti Smith Gloria + my generation	75p
X-Ray Spex Oh Bondage! Up yours!	95p
X.T.C. 3-D E.P.	95p
Bunny Wailer Get up stand up	95p
Dillinger Cokane in my brain	95p
George Faith All the love	95p
George Faith Midnight hour	95p
U. Roy Small Axe	95p
Delroy Washington Give all praise	95p
Jaynes & Ranking Trevor Truly	£1.99p

ALBUMS

Heartbreakers L.A.M.F. (soon?)	£2.99p
Stranglers No More Heroes	£2.99p
Ian Dury New Boots & Panties	£2.99p
Richard Hell + Voidoids Blank Generation	£4.50p
Talking Heads '77	£4.50p
Dead Boys Young Loud + Snotty	£4.50p
Dwight Twilley Twilley don't mind	£4.50p
Cheap Trick In colour & back & white	£4.79p
Max's Kansas City Vols, 1 & 2 (each)	£4.79p
Velvets Live 1969	£5.50p
Rico Wareika Dub LP	£2.99p
Modern Lovers 1st, 2nd & 3rd albums (each)	£2.99p
Iggy & Stooges Metallic KO	£3.99p
Iggy & Stooges Raw power	£1.79p
Iggy & Stooges 1st album Fun House (each)	£2.99p
"Live At The Rat" Various	£6.49p
"Nuggets" Various	£5.99p
Groovies Supersnazz	£4.25p
Groovies Still Shakin	£4.25p
M.C.5 High Yime	£4.25p
M.C.5 Back in the USA & Kick out the jams (each)	£2.99p
Dictators Go girl crazy	£4.50p
Hollywood stars	£4.79p
Quick Mondo Deco	£4.79p
Beserkley Chartbuster	£2.99p
Motors Motors I	£2.99p
Boomtown Rats LP	£2.99p
Reggie Knighton LP	£4.79p
Iggy Pop Idiot + Lust for life (each)	£2.99p

All: Motorhead, Outsiders, Ramones, Stiff, LPs, Clash, Bishops, Feelgoods, Saints, Stranglers, Rods, Jam, Mink De Ville, Petty, TV, Vibrators etc. **£2.99p each**

Mail order only to Croydon Shop. Postage (UK) 7" 10p each, 5 or more × 7" — 5p each, 12" and LPs — 20p each (Europe) 7" — 25p each, 5 or more × 7" — 15p each, 12" and LPs — 50p.

101 George Street, Croydon, Surrey
7 Phoenix Court, Guilford, Surrey.
31 Market Square, Bromley, Kent.

WHOLESALE ENQUIRIES REGARDING MANY OF THE ABOVE **NOW** WELCOME

please write to m/o address or phone 01-681 3062/1490

Andy's PLATTERS STALL

TANDY'S

THE EXPERT EXPORTERS

ATTENTION! ALL OVERSEAS READERS

(U.K. readers should go quietly FRANTIC!)

If you live in NORWAY, DENMARK, SWEDEN, FINLAND, GERMANY, BELGIUM, HOLLAND, AUSTRALIA, NEW ZEALAND, etc., why pay £4 and over for your LPs when you can buy high quality new and unplayed LPs from the expert personal exporters for half that price.

Write today for full details including the new TANDY's catalogue plus list of new releases.

Trade enquiries welcome

TANDY'S RECORDS

TANDY'S RECORDS LTD.
(DEPT. NX)
Anderson Road
Warley
B66 4BB
Tel. 021-429 6441/2
Telex: TANDORDS 338024

HAVE YOU GONE FRANTIC YET?

If you don't mind paying £3.50 for your LP's FRANTIC is not for you, but FRANTIC customers save up to 85p off the price of top selling LP's and £1.50 off double albums. Of course, they also enjoy the FRANTIC 48-hour service given by the experts of mail order.

Write today for the new FRANTIC catalogue which contains 1,000 amazing bargains.

FRANTIC

MAIL ORDER COMPANY
WARLEY
WEST MIDLAND B66 4BB
Tel. 021-429 6441/2

SHOPS — RECORD COLLECTORS — DJs

WHAT'S BELOW IS IMPORTANT

For seven years we have been the leading mail order outlet for oldies and current records. We issue every fortnight a booklet that contains 1,000s of oldies dating back to the 40s until the present day. We have also pages on soul, disco, rock and pop, and country music. The booklet costs (UK) 1 year £1.10, 6 months 70p (Overseas) 1 year £1.75. Wholesale and overseas welcome.

BELOW IS A SMALL SAMPLE OF WHAT YOU'LL FIND IN OUR BOOKLET

OUR TOP 30 ROCK RECORDS

1 **Status Quo**. Rockin All Over The World (75p)
2 **Brownsville Station**. The Martian Boogie (85p)
3 **Johnathan Richman**. Egyptian Reggae (75p)
4 **Talking Heads**. Uh Oh Love Has Come To Town (85p)
5 **Sex Pistols**. God Save The Queen (75p)
6 **The Clash**. Complete Control (75p)
7 **New York Dolls**. Jet Boy (75p)
8 **Nosebleeds**. Ain't Bin To No Music School (75p)
9 **Bob Seger**. Rock And Roll Nevers Forget (75p)
10 **Snivelling Shits**. I Can't Come (75p)
11 **Venus And The Razorblades**. Punk A Rama (75p)
12 **Sex Pistols**. Pretty Vacent (75p)
13 **Kiss**. Love Gun (85p)
14 **Bay City Rollers**. The Way I Feel Tonight (85p)
15 **Elvis Costello**. Red Shoes (75p)
16 **The Dictators**. Hey Boys/Disease (85p)
17 **Ian Dury**. Sex Drugs And Rock And Roll (75p)

OUR TOP FIVE DISCO SOUNDS

1 **Village Peoples**. San Francisco
2 **Eastside Connection**. You're So Right For Me
3 **Philly USA**. Speak Well
4 **Roy Ayres**. Running Away
5 **Peoples Choice**. Jam Jam Jam

A FEW OF OUR OLDIES

Rascals. Groovin (85p)
Free. All Right Now/Stealer (85p)
Wings. Uncle Albert (85p)
Led Zeppelin. Whole Lotta Love (85p)
David Rose. The Stripper (75p)
Area Code. Stone Fox Chase(75p)
Kalin Twins. When (85p)
Queen. Killer Queen/Liar (85p)
Roxy Music. Virginia Plain/Pyjamarama (75p)
B. Bumble. Nut Cracker (85p)
Billy Paul. Me and Mrs Jones (85p)
Millie. My Boy Lollipop (86p)
Mike Berry. Tribute To Buddy Holly (75p)
Box Tops. Cry Like A Baby (85p)
Hawkwind. Silver Machine (75p)
James Brown. Sex Machine (75p)
Chicken Shack. I'd Rather Go Blind (75p)
Allman Bros. Jessica (75p)
Jo Jo Gunne. Run Run Run (75p)
Status Quo. Paper Plane (75p)
Al Green. Lets Stay Together (85p)
Pink Floyd. Time/Us And Them (75p)

OVERSEAS: **We supply any country and have the fastest service on Singles/l.ps. Send your orders with Cheques, International Money** Orders, etc, and see how fast we are.

POST/PACKING: 1 to 5 records 10p over 5 — 25p Overseas 10p per single
All orders sent by return. We don't keep you waiting for weeks
SEND YOUR P.O. OR CHEQUE TODAY FOR ANY OF THE ABOVE OR OUR BOOKLET

RECORD CORNER (Dept. One)

27 BEDFORD HILL, BALHAM,
LONDON S.W.12 9EX

MISSED THAT HIT SOUND WHILE IT WAS AROUND?? GET IT FROM THE DEALER WITH ALL THE CLASSICS;

All the singles listed below are **ONLY 70p each** and are but a small selection from over 2,000 titles listed at incredible prices. Send SAE for list

ABBA	Fernando
BACHMAN-TURNER OVERDIRVE	You Ain't Seen Nothing Yet
JEFF BECK	Hi Ho Silver Lining
BEE GEES	Jive Talkin'
DAVID BOWIE	Sorrow
JOHN DENVER	Annie's Song
DEREK & THE DOMINOS	Layla
FATS DOMINO	Blueberry Hill
FACES	Stay With Me
FLEETWOOD MAC	Albatross
GERRY & THE PACEMAKERS	You'll Never Walk Alone
RICHARD HARRIS	MacArthur Park
MICHAEL JACKSON	Ben
ELTON JOHN	Philadelphia Freedom
CAROLE KING	It Might As Welll Rain Until September
JOHN LENNON	Imagine
DON McLEAN	Vincent
MOODY BLUES	Nights In White Satin
NILLSSON	Without You
ELVIS PRESLEY	Jailhouse Rock
ROLLING STONES	Fool To Cry
SMALL FACES	Itchycoo Park
STATUS QUO	Down Down
TAMS	Hey Girl Don't Bother Me
IKE & TINA TURNER	River deep, mountain high
STEVIE WONDER	You Are The Sunshine Of My Life

ALSO A **GREAT** BARGAIN
50 Hit Singles £7
50 Tamla Motown £5
50 Hit Soul Singles£9

ALL MUST BE PLUS £1 IF OVERSEAS

OLDIES UNLIMITED Department N
6/12 Stafford Street,
St Georges, TELFORD, Shropshire. TF29NQ

RECORD & TAPE EXCHANGE

Records and Tapes of every kind, bought, sold and exchanged. 1000's of albums in stock — from 20 pence each

40 Notting Hill Gate, London, W11
20 Pembridge Road, Notting Hill Gate, London, W11
90 Goldhawk Road, Shepherds Bush, London, W12
Tel: 01-749 2930

TO ADVERTISE IN THIS SECTION

RING

ANDY McDUFF ON 01-261 6172

THE LONG WAIT IS OVER!

JOHN STEWART

"FIRE IN THE WIND"

£4.50 Post Free in the U.K.
Overseas add 50p

TOWNES VAN ZANDT

"LIVE IN HOUSTON, TEXAS"

£4.50 Post Free in the U.K.
Overseas add 50p

G. I. RECORDS
30B RAEBURN PLACE, EDINBURGH, EH4 1HN
(Where new wave means a hand movement in the air)

YOU ARE PAYING TOO MUCH FOR RECORDS AND CASSETTES

— AND WE INTEND TO CHANGE ALL THIS

COB RECORDS, N-120, PORTHMADOG, GWYNEDD, WALES. BRITISH ISLES (Tel 0766 2170/3185 Mon-Fri)

— IS THE WORLD'S MOST COMPLETE RECORD SERVICE (OVER 20,000 REGULAR AND SATISFIED CUSTOMERS WORLDWIDE)

OUR EXCLUSIVE SERVICES —

1. ANY BRAND NEW LP OR CASSETTE SOLD WITHIN THE BRITISH ISLES AND OVERSEAS AT UP TO £1 OFF FULL RETAIL PRICE. Speedy and efficient service. Free catalogue listing nearly 3,000 titles by over 200 different artists. EXPORT ENQUIRIES WELCOMED.
2. RECORD EXCHANGE AND PURCHASE SERVICE. Your unwanted good condition LP's and cassettes bought for cash or exchanged for any brand new items of your own choice. Send s.a.e. or phone for details FIRST (no items accepted unless official offer has been given beforehand.)
3. THOUSANDS OF QUALITY, GUARANTEED GOOD CONDITION USED LP's AT BARGAIN PRICES (UK SERVICE ONLY). Every item checked thoroughly before purchase and fully guaranteed. Over 10,000 items in stock. Free catalogue available on request.

SAVE £££'s AT COB

RM

FREE SINGLES

Special Introductory Offer from.... RECORD MART

Europe's No1 Record Trading Magazine

Collect up to six brand new 45 singles completely free of charge, by subscribing to RECORD MART now. To obtain your free discs here is all you have to do! Complete the coupon below, and mail it with a postal order or cheque, £3.00 or £5.80

By return you will receive your parcel of pop singles, absolutely free (We even pay the postage!). We will then go on to send you RECORD MART MAGAZINE for the next 6 / 12 months.

Subscribe for 6 months collect 3 singles
Subscribe for 12 months collect 6 singles

DON'T DELAY - SUPPLIES OF FREE RECORDS ARE LIMITED - MAIL YOUR COUPON TODAY

I want to subcribe to Record Mart Magazine
6 issues at £3.00* or 12 issues at £5.80*
please rush me my free records.
complete this coupon and send with cheque or P.O. to:
Free Singles Offer: Record Mart Magazine
16 London Hill Rayleigh Essex SS6 7HP

Name ______________________

____

Subscribe to RM RECORD MART

*Delete as applicable Offer available UK / N.Ireland only.

PARROT RECORDS

PUNK AT PARROT

PARROT MAIL ORDER

NEW WAVE

Ian Dury - New Boots And Panties	£2.50
The New Wave Album	£1.99
Boomtown Rats	£2.99
Iggy Pop - Lust for Life	£2.49
Iggy Pop - The Idiot	£2.49
The Stooges - Raw Power	£1.69
The Stooges - Fun House	£2.49
The Stooges - The Stooges	£2.49
The Stooges - Metallic K.O.	£3.99
Hits Biggest Stiffs	£2.99
Elvis Costello - My Aim Is True	£2.50
Stranglers - IV Rattus Norvigicus	£2.75
The Stranglers - No More Heroes	£2.75
Mink De Ville	£2.89
Television	£2.49
Damned - Damned, Damned, Damned	£2.50
Tom Petty	£2.50
The Jam - In the City	£2.59
Blondie	£2.89
The Rods - Teenage depression	£2.50
Live at C.B.G.Bs (double)	£4.49
Live at the Roxy WC2	£2.89
Bunch of Stiffs	£2.50
The Clash	£2.79
Count Bishops	£2.39
New York Dolls (double)	£3.99
Flamin Groovies - Shake Some Action	£2.50
Flamin Groovies - (Double)	£3.10
Dictators - Manifest Destiny	£2.49
MC5 - Kick Out the Jams	£2.49
MC5 - Back in the USA	£2.49
Ramones - 1st Sire L.P.	£2.50
Ramones - Leave Home	£2.50
Runaways - Queens of Noise	£2.50
Runaways - 1st Album	£2.50
Saints - I'm Stranded	£2.89
Patti Smith - Horses	£2.29
Patti Smith - Radio Ethiopia	£2.49
Ultravox	£2.50
Vibrators - Pure Mania	£2.79
Graham Parker - Heat Treatment	£2.50
Graham Parker - Howlin' Wind	£2.50
Blue Oyster Cult - Agents of Fortune	£2.79
Blue Oyster Cult - On Your Feet (Dble)	£3.99
Blue Oyster Cult - B.O.C.	£2.79
Blue Oyster Cult - Tyranny and Mutation	£2.79
Blue Oyster Cult - Secret Treaties	£2.79
Dr Feelgood - I'll be seeing you	£2.49
Motors - Motors	£2.89
Jonathan Richman and the Modern Lovers	£2.60
Modern Lovers - 1st	£2.60
Jonathan Richman - Rock'n'Roll with	£2.60
Beserkley Chartbusters Vol. One	£2.60
The Boys - The Boys	£2.49
Lou Reed - Rock and Roll Animal	£2.49
Lou Reed - Transformer	£2.49
Southside Johnny - I Don't Want To Go Home	£2.79
Southside Johnny - This Time Its For Real	£2.79

REGGAE

Bob Marley - Exodus	£2.50
Fred Locks - Black Star Liner	£2.99
Rico - Wareika Dub-AJA	£2.69
Rico - The Man from Wareika	£2.50
Dillinger - CB200	£2.50

OLD WAVE BUT GOOD

Steve Hillage - Motivation Radio	£2.89
Chris Spedding - Hurt	£2.89
Steely Dan - AJA	£2.69
Spirit - Future Games	£2.50
Bruce Springsteen - Born to Run	£2.79
Bruce Springsteen - Greetings from Asbury Park	£2.79
Bruce Sprintsteen - The Wild, The Innocent and The East Street Shuffle	£2.79
Frank Zappa - Zoot Allures	£2.49
Dave Edmunds - Get It	£2.49
Neil Young - American Stars and Bars	£2.49
Hall and Oates - Beauty on a Back Street	£2.69
Ry Cooder - Show Time	£2.49
Tubes - Now	£2.79
Stones - Love You Live (dble)	£4.49
Thin Lizzy - Bad Reputation	£2.99

12 INCHERS

Tom Petty - American Girl	90p
Kiss - And Then She Kissed Me	90p
The Dictators - Search and Destroy	70p
London EP	70p
Patti Smith - Gloria	65p
Dillinger - Cokane On My Brain	£1,25
Slaughter And The Dogs	90p
Golden Earring - Live	65p
Rico - Dial Africa	85p

Mail Order Details
Cheques/P.Os to Parrot House,
Limetree Passage, Saffron Walden, Essex Tel 0799 21870
P/P 1 item—35p, 2—50p, 3—65p, 4—80p, 5—95p Over 5 free (Europe 50p per LP) I.M.O.'s only
Shops at
24 Queen Street, Ipswich, Suffolk
4 Balkerne Passage, Colchester
Allow 4 working days for clearance of cheques

Bruces Record Shop

THE ORIGINAL VINYL JUNKIES PARADISE

7" SINGLES

PVC2 — Wanna Put You In The Picture (PIC)	70p
Values — For Adolfs Only/Robot Love (PIC)	65p
Exile — Don't Tax Me E.P. (PIC)	£1.00
Damned — Problem child (pic)	70p
Stranglers — No more heroes (pic)	70p
The Clash — Complete control (pic)	70p
The Secret — The young ones (pic)	70p
The Yachts — Suffice to say	70p
Wayne Kramer — Rambling Rose (pic)	£1.00
Jonathan Richman — Egyptian reggae (pic)	70p
Albertos Y Lost Trio Paranoias — Snuff Rock EP (pic)	£1.00
Rezillos — Can't stand my baby (pic)	70p
Generation X — Your generation (pic)	70p
Rubinoos — I think we're alone now (pic)	49p
Adverts — Gary Gilmore's eyes (pic)	70p
Adverts — One chord wonders	70p
Damned — Neat neat neat	70p
Pink Fairies — Between the lines	70p
The Pirates — Sweet love on my mind (pic)	70p
Cherry Vanilla — The Punk (pic)	70p
Snatch — I.R.T./Stanley (pic import)	£1.25
Lurkers — Shadow (pic)	70p
Flaming Groovies — Slow Death E.P. (pic)	99p
Buzzcocks — Spiral Scratch E.P. (pic)	£1.25
Dwight Twilley Band — Trying to find my baby	70p
Tom Petty — American Girl (pic)	70p
Drive — Jerkin'	70p
Killjoys — Johnny won't get to heaven (pic)	70p
Hammersmith Gorillas — You really got me (pic)	70p
999 — I'm alive (pic)	70p
Sham 69 — I don't wanna (pic) maxi	80p
Radio stars — Stop it E.P. (pic)	£1.00
Mr John Dowie — Another close shave E.P. (pic)	£1.00
Ian Dury — Sex and drugs and rock 'n' roll	70p
Sex Pistols — Anarchy in the U.K. imp (pic)	£1.50
Wreckless Eric — Whole wide world	70p
Squeeze — Packet of three E.P. (pic)	£1.00
Pork dukes — Bend and flush (pic)	80p

12" SINGLES

Marseilles — Do it the French way	£1.00
Split Enz — My mistake	70p
Eater — Lock it up/Jeepster	80p
Sham 69 — I don't wanna	£1.25
Patti Smith — My generation/Gloria	70p
Dr Feelgood — She's a wind up	99p
Dillinger — Cokane in my brain	£1.50
Rico — Dial Africa	99p
Bunny Wailer — Get up stand up	£1.00
The Jayes and Ranking Trevor — Truly	£1.75
U Roy — Small axe	99p
Delroy Washington — Give all the praise to Jan	99p
George Faith — Midnight Hour	£1.50
Dillinger — Melting pot	£2.20
Culture — Trod on	£2.20
Revolutionairies — Afro rock (Pts 1 and 2)	£2.20
Motors — Dancing the night away	99p
John Cale — Animal justice E.P.	£1.25
Slaughter and the Dogs — Where have all the boot boys gone	99p
London — Summer of love E.P.	80p
Tom Petty — Anything that's rock 'n' roll	70p
X ray spex — Oh bondage up yours	99p
Dictators — Search and destroy	70p
Motorhead — Motorhead	£1.00

Included in every order is a copy of Bruce's newsletter CRIPES which includes our mail order list. Postage and Packing — 7" singles 12p each; 12" singles and albums 25p each; plus 15p for each additional item. Prices in this list apply to mail order only from.

BRUCES RECORD SHOP
79 ROSE STREET, EDINBURGH
Tel. 031-226 2804

Some-of-us-take-this-seriously Productions present:

THE CAVORTINGS OF CREATIVE PEOPLE

Sect singer VIC GODDARD — the punk intellectual looks for something to blow his nose on.

Subway Sect
Slits

MUSIC MACHINE

"THE MUSIC business is open to experiment, No-one should treat it too seriously," says Clash manager, and promoter of this gig, Bernard Rhodes.

He watches with interest the onstage antics of the Ramones-esque Southampton band who arrived in London last night, slept in their van and then approached him to see if they could play tonight.

Rhodes put them on *after* official billtoppers, Subway Sect.

A reasonable underground hype had ensured that the Music Machine was sold out for tonight's show. Neither The Sex Pistols nor The Clash appeared to have any intention whatsoever of playing.

In between The Slits and Subway Sect, however, a punk comedian (ex-art school, natch) from Birmingham called Spizz did his "thing" to such a weary extent that cans and bottles narrowly missed his head.

First band on was Model Mania. Apart from a few interesting touches — like phasing the chorus line vocals on the final line of "Sweet Jane" without assistance from the mixing desk — they were largely undistinguished.

Ari Peat (*nee* Up), vocalist with The Slits, voices the opinion that the Music Machine is "like a TV set".

Does she mean a TV set as in the corner of the room? Or is she referring to a TV set as in a Dr Who TV set? Or is it a subliminal McLuhanite reference to the very nature of our hopeless existences?

Whether they are on TV or not, The Slits are most upset with *their* set.

And it is true that for their first three numbers — "Shine", "What A Boring Life" and "New Town" — their sound is appalling. However, this is at least compensated for by the ferocity of the energy output, which is often so vicious as to achieve an almost surreal edge. One of the songs — I think it's "What A Boring Life", in fact — is structured so as to recall flashes of an amphetamine (rather than acid) driven "Tommy".

This is compounded by the highly primal Daltrey-esque quality, underlined by her Gorgon locks, that is Ari's own. In fact, with her Rumanian gypsy looks she probably bears a closer resemblance to Alice Cooper.

The Slits also remind me more than a little of the Dolls.

The sound is far improved by the time they get to "Vaseline". Palm Olive's drum sound is by now utterly overbearing, definitely the lead instrument, juxtaposed as it is against all-in-black Viv's scratchy chords and flashes of lead breaks, and leopard-skin jacketed Tessa's bass.

Once again indicating the influence of reggae on punk — superb reggae fills the intervals between acts — Palm goes in for phased drum breaks. Their mixer is said to be a bit out of it, however, so maybe none of this is meant to sound like it does.

It does, though, seem pretty anarchic stuff. Parts of it, like the monstrously bizarre ending of "Enemy", the final number, are impressive indeed.

A friend of mine complained that Subway Sect were a very obvious case of punk form over content.

Me, I'm not so sure. Alright, I couldn't make out *any* of the lyrics, but get some of these titles: "The Ambition (Of Man)", "Eastern Europe", "Forgotten Weakness".

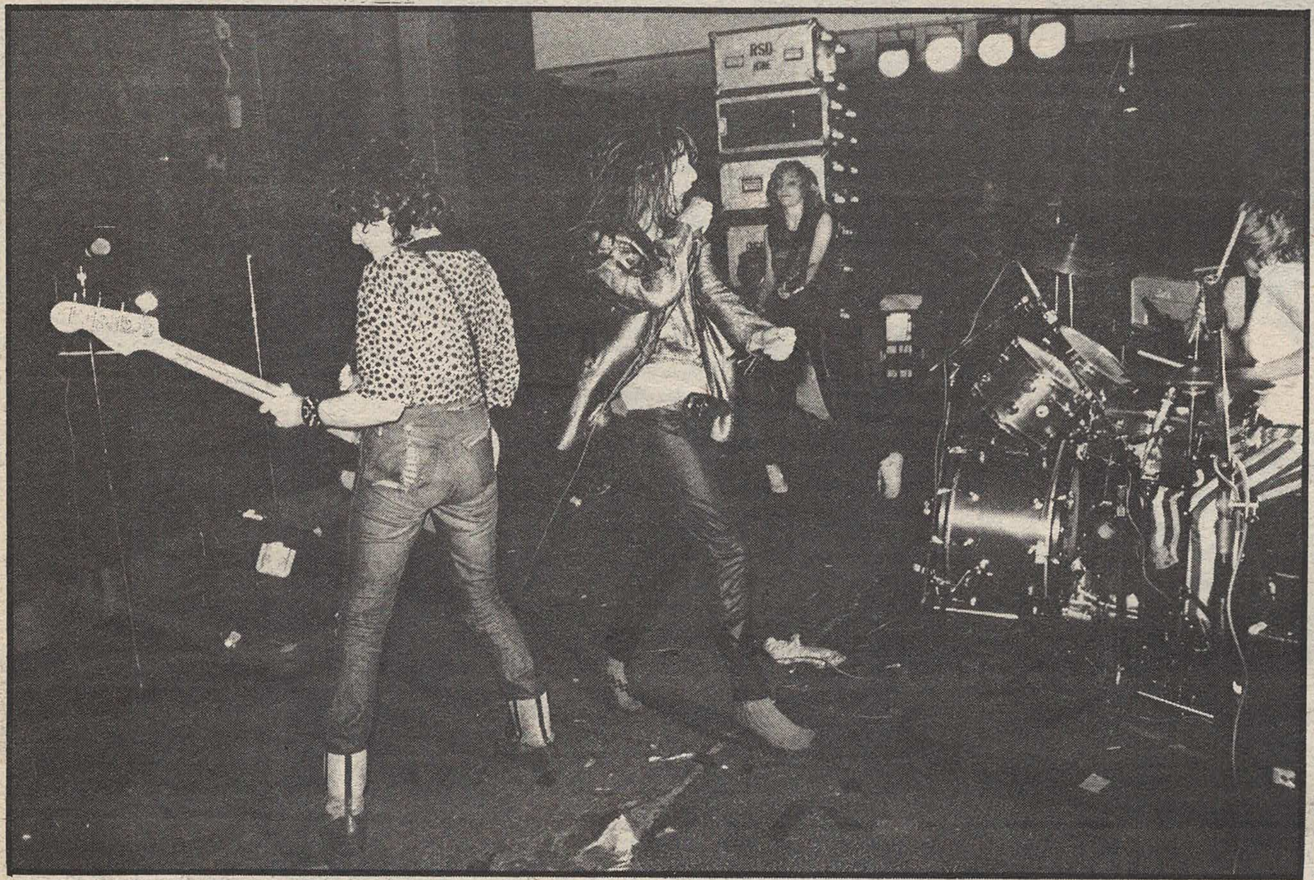
I was also impressed by the manner in which vocalist Victor Goddard, bassist Paul Myers, and guitarist Robert Symmons frequently, utilising almost Hollies-esqe harmonies, perform with the vocals as lead instrument. Indeed, there is also a touch of The Clash about those harmonies.

To be noted also are the strengths of the songs' melody lines, as well as the thunderingly self-controlled aggression that new drummer Robert Ward — who, in keeping with the Sect's preferences, rarely uses cymbals — injects.

Also to be noted is Goddard's most adept harp abilities.

Also to be noted is that two people sat on a couch reading newspapers onstage throughout the Sect's set. *(Maybe they saw two poets eating a pie on a Slow Dive Dancer gig some years ago. — Ex-SDD Ed.)*

Chris Salewicz



Slits at Music Machine (L-R): TESSA, ARIADNE, VIV & PALM OLIVE. *Pic: JILL FURMANOVSKY*

Dire Straights

HOPE & ANCHOR

NOT AN obvious little band, this.

On the face of it, Dire Straights tread a hack course through easy-rocking American vapidity, minus the Californian harmonies and surface gloss that distinguishes most L.A. product from everything else, and hence is mundane in the sweaty environs of London town.

Or so I thought when I encountered them some months ago.

Decidedly unmoved by what seemed like four people trying to sound like J.J. Cale, I promptly forgot the name. But first impressions often bely the truth, and I thank Charlie Gillett for opening my ears.

For the past few weeks he's been playing a tape of theirs on his *Honky Tonk* radio show that reveals music of quite different proportions, and seeing them a second time proved me wrong and him right.

Dire Straights still sound like J.J. Cale, though to my mind that isn't much to boast about (either I'm missing the irony or anyone who writes a song like "Cocaine" must be a fool).

They play relaxed and urbane, not to say laid back, with a roughneck funk laziness that matches Cale for ease and authenticity.

Other comparison points are Ry Cooder, occasionally Beefheart, and the blues-gone-sour of Randy Newman's "Gone Dead Train".

What sets Dire Straights apart is the slide from the commonplace to the sublime.

Mark Knopfler, who sings, plays guitar and seems to be the group's prime mover, has a dry and cool voice that at first disguises then highlights the wry songs.

His tone is acerbic dispassionate, and combined with the band's tasteful restraint, it creates a feel that resembles Lou Reed's "Coney Island Baby", but mercifully without the limp-wrist and wasted contrivance.

Mentioning Lou Reed, though, inevitably leads to the wrong conclusions.

There are no New York echoes in Dire Straights apart from an occasional tendency towards wordy, Springsteen-like romance.

Rather the four-piece line-up (drums, bass and two guitars) work an unusual combination of backporch funk and wry, sophisticated songcrafting that demands almost a category of its own.

Although their musical territory isn't novel, they play with a consummate grasp of the essential qualities of the style that makes up for any musicianly shortcomings.

As with the music, a casual listen could miss the inherent strength, and it may take some tuning in to pick up on the considerable subtleties Dire Straights possess, but the effort is well worth the reward.

They encored with a walking version of Chuck Berry's "Nadine", arranged in a way The Band would have been proud of, and proved themselves to be not merely hot, but sultry.

Paul Rambali

Dire Straights DAVID & MARK KNOPFLER

Rock Discounts! up to £1.00 OFF SINGLE ALBUMS!

Send for our bumper Free Mail Order Catalogue listing almost **4,000 TITLES** of brand new unplayed fully guaranteed albums at **HUGE DISCOUNTS!**

Besides our fast service and free news sheets, we offer you

Cheap Imports! Discount Cassettes! Special Offers! Punk Singles!

Remember — We specialise in Rock

Either phone us at 0484 710660 (24 hour Ansafone) or write to: **OZONE MAIL ORDER**, Dept. NME, PO Box 21, 37 Bethel Street, Brighouse, W Yorks HD6 1AB

GOLDEN OLDIES MAIL ORDER AND EXPORT SERVICE

SELECTION FROM OUR CATALOGUE — 69p each

Amen Corner — (if Paradise is) Half As Nice ☐
Chris Andrews — Yesterday Man ☐
Beach Boys — Rock 'n Roll Music ☐
Brook Benton — Rainy Nights In Georgia ☐
Bobby Bloom — Montego Bay ☐
Bob & Earl — Harlem Shuffle ☐
Los Bravos — Black Is Black ☐
Hank C. Burnette — Spinning Rock Boogie ☐
Alice Cooper — Schools Out ☐
10cc — The Dean And I ☐
10cc — Wall Street Shuffle ☐
Dawn — Sweet Gypsy Rose ☐
Dixie Cups — Chapel Of Love ☐
Doobie Brothers — Listen To The Music ☐
Downliners — Little Egypt ☐
E.L.P. — Jerusalem ☐
Little Eva — The Loco-motion ☐
Faces — Cindy Incidentely ☐
Marianne Faithful — As Tears Go By ☐
Roberta Flack — Killing Me Softly ☐
Flowerpot Men — Let's Go To San Francisco ☐
Freddie & The Dreamers — You Were Made For Me ☐
Four Seasons — Silver Star ☐
Four Seasons — Who Loves You ☐
John Fred & His Playboys — Judy In Disguise ☐
Dobie Gray — The In Crowd ☐
Isaac Hayes — Theme From Shaft ☐
Engelbert Humperdinck — The Last Waltz ☐
Terry Jacks — If You Go Away ☐
Elton John — Friends ☐
Tom Jones — It's Not Unusual ☐
Carol King — It Might As Well Rain Until September ☐
Linda Lewis — Rock-A-Doodle-Doo ☐
Jonathan King — Everyone's Gone To The Moon ☐
Ned Miller — From A Jack To A King ☐
Moody Blues — Nights In White Satin ☐
Move — Night Of Fear ☐
Melanie — Ruby Tuesday ☐
Simon May — Summer Of My Life ☐
The Merseys — Sorrow ☐
John Miles — Highfly ☐
John Miles — Music ☐
Nashville Teens — Tobacco Road ☐
Mike Oldfield — Portsmouth ☐
Mike Oldfield — In Dulci Jubilo ☐
Roy Orbison — Penny Arcade ☐
Procul Harum — Whiter Shade Of Pale ☐
Paul & Paula — Hey Paula ☐
Pussycat — Smile ☐
Little Richard — Good Golly Miss Molly ☐
Tod Rundgreen — Love Of The Common Man ☐
Linda Ronstadt — Tracks Of My Tears ☐
Rolling Stones — Get Off My Cloud ☐
Rolling Stones — Ruby Tuesday ☐
Rolling Stones — Off The Hook ☐
Rolling Stones — Not Fade Away ☐
Peter Skellern — You're A Lady ☐
Small Faces — Lazy Sunday ☐
Sparks — Girl From Germany ☐
Edwin Starr — Agent Double-O Soul ☐
Status Quo — Pictures Of Matchstick Men ☐
Shangri-La — Leader Of The Pack ☐
R. Dean Taylor — Gotta See Jane ☐
Them — Here Comes The Night ☐
Thin Lizzy — Whisky In The Jar ☐
Toys — Lovers Concerto ☐
Venturers — Walk Don't Run ☐
Who — Magic Bus ☐

POSTAGE AND PACKING 25p extra, ANY NUMBER OF RECORDS (Overseas £1)
Our latest catalogue sent free with every order (for catalogue only send 20p, overseas send 3 international reply coupons)
SEND POSTAL ORDER — CHEQUES — TO:
PENNY FARTHING SOUNDS,
Dept 5A, 13 Cranbrook Road, Ilford, Essex.

WEST 4 RECORD COVERS
L.P. Polythene (200 G) 25 £1.00; 50 £1.90; 100 £2.65; 250 £5.70; 500 £10.50; 1000 £17.50. L.P. Polythene (400 G) 25 £1.60; 50 £2.70; 100 £4.00; 250 £8.95; 500 £17.00; 1000 £31.50. L.P. Paper Polylined (inners) 30 £2.75. L.P. P.V.C (heavy duty) 25 £3.15; 50 £6.00; 100 £11.75. P.V.C. DOUBLE L.P. 1 @ 30p; 10 £3.00. Singles Card-/polylined 30 £2.60. Singles paper 100 £2.10. Singles P.V.C. (Heavy Duty) 25 £2.50; 50 £4.75; 100 £9.00; Singles Polythene (400 G) 50 £1.50; 100 £2.00; 250 £4.50 500 £8.50; 1000 £16.00.
Prices include P.P. in UK & EIRE only. Overseas customers write for list. Cheque or PO with order please, or shoppers welcome to save postage at **WEST 4 TAPES & RECORDS, 169 Chiswick High Road, London, W4. Dept: NME**

ATTENTION! ACHTUNG!
FANTASTIC VALUE - ALL LPs ONLY £1.99 EACH
Who — By Numbers **Grateful Dead** — Wake of the Flood; **Budgie** — Bandolier; **Melanie** — Garden In The City; **West Bruce & Laing** — Whatever Turns You On; **Argent** — Argent; **Andy Fraser Band** — Andy Fraser Band; **Edgar Winter** — Jasmine Night Dreams; **Procol Harum** — Procols Ninth; **I & T Turner** — Sweet Rhode Island Red.
DON'T DELAY — ORDER TODAY
ROUNDABOUT RECORDS
22 Lea Vale, Crayford, Kent, England.

RECORDS & CASSETTES DIRECT FROM ENGLAND
Vidt Repertoare, over 1000 titler, alle kjennte navn • Lave Priser, post inkludert igjennom velorganisert post-ordre service • Spesielt Tilbud, for enda bedre verdi • Send Idag For GRATIS 48-siders Katalog
JO-JO'S RECORDS, Dept. N2,
60 Adams Street,
Birmingham, B7 4AG, England

ELVIS 40 GREATEST
French Import Double LP
40 tracks including LOVING YOU — DON'T BE CRUEL — KING CREOLE — JAILHOUSE ROCK — TREAT ME NICE — GOOD LUCK CHARM — IT'S NOW OR NEVER — ALL SHOOK UP — AND MANY MANY MORE!
£4.99 plus 35p P&P
Limited qualtity so rush your PO's/cheques to
P.F.S.
13 CRANBROOK ROAD
ILFORD, ESSEX

PLAYBACK RECORDS
3 BUCK STREET,
LONDON N.W.1
Records bought, sold, exchanged
Rock, Jazz, Reggae, Soul
Just off Camden High St.
1 minute from tube
Tel: 01-485 1883

BOWIE • PINK FLOYD • ZEPPELIN • YES
BEATLES • DYLAN • STONE
STATUS QUO • ROXY MUSIC
LPs £1.85 each
Plus 1000's of ALBUMS AT MUCH LOWER PRICES
Yes! At last real record bargains including **ALL** top artists plus double albums at around £2.90 each
A WIDE SELECTION OF CASSETTES ALSO AVAILABLE
ALL RECORDS FULLY GUARANTEED
Send a stamped addressed envelope for our latest list
Please do not order until you receive our official order form
GEMA RECORDS
Dept. N.M.E., P.O. Box 54, Crcokhamwell Rd., Woodley, Reading, Berks.
Overseas enquiries welcome, send an International Reply Coupon for lists and postal charges
SANTANA • GENESIS • WHO • ETC ETC ETC

SKYDOG-RECORDS
LICENSED IN SCANDINAVIA TO
BLITZ RECORDS STOCKHOLM
BOX 347 101 24 STOCKHOLM
TEL 08/216769/213325
PUNKROCKERS
Sweden, Denmark, Norway, Finland
ORDER NOW
TYLA GANG
SUICIDE JOCKEY-SINGEL-ST001
MOTOR HEAD
LEAVIN' HERE - SINGEL - MH001
IGGY POP
METALLIC K.-O.-ALBUM SGIS 008
ASK AT YOR LOCAL RECORDSTORE

MUSICIANS PAGE 59!

G&P

ALL YOU NEED IS LEE - The girl: San Marino straight-leg jean 100% cotton Indigo Denim. Sailor style sweater in acrylic yarn, fashion colours. **The boy:** Western jean, slightly flared, 100% cotton Indigo Denim. Sailor style sweater in acrylic yarn, fashion colours.

A company of VF corporation

Lee®

Founded Kansas USA 1889

Cock Sparrer

ROXY

COCK SPARRER soccer hooligans STEVE BURGESS & GARRIE LAMMIN

FALSE RUMOURS that The Clash were playing the North London Music Machine kept the Roxy season ticket holders away, and the few dozen people on show in the sad cellar contained elements that reminded you that not only **was it not what it was during the first few months of 1977, but it *is* exactly what it was before that period — A Soho Club . . .**

"What band you in, luv?"

"I ain't in a band. I'm here to see Cock Sparrer."

"I don't like the records they're playing, luv."

"Then you won't like Cock Sparrer."

"Half a pint could make all the difference."

Nudge-nudge, wink-wink, **bye-bye, vomit-vomit.** I never thought it would come to *this*, baybee . . .

But Cock Sparrer need all the gigs they can get. Banned, they claim, from the Nashville, **Vortex, Marquee, Golden** Lion, Cambridge Corn Exchange, and other gaffs that I can't remember, *not* because they're punks — coz they ain't punks at all — but because they are football hooligans *and proud of it.*

Your reaction to this fact will reflect your attitude to Cock Sparrer.

Me, I get nostalgic . . .

Garrie Lammin plays rivvum and moves like a Townshend vision of the archetypal cult-conscious yobbo, slashing vindictively at his frets and gleaning the majority of his stage movements from Pete himself with undertones of a **young Steve Marriott.**

The comparsion with The Small Faces are rife; with Charlie Bruce on drums playing the part of slick, urban wide-boy Kenny Jones and the casual, ambling grace of Steve Burgess on bass-lines.

The poker-faced, immobile and shaven-headed Mick Beaufey on fluid lead plectrum provides the most technically proficient instrument in the Skinhead Heavy Metal Sound-'Of-The-Mile End Road . . .

And it's all fronted by the clench-fisted howling fury of singer Colin McFaull, sort of an epileptic Daltrey, whose favourite hobby is Actual **Bodily Harm, or A.B.M.** as we say in Bethnal Green.

"Runnin' Riot", "Chip On My Shoulder", "Teenage Heart" and "We Think You Don't" are all hard-rock hymns much closer (in sound) to mainstream rock than New Wave, while their lyrical frame of reference is the boys-out-want-bovver? syndrome that rockers since time immemorial have tried usually without success to capture.

The next single's gonna be the unlikely choice of "We Love You" by the Stones.

"Everybody says what shit they are, but ain't no-one dun anyfin about it!" Garrie asserts. "We've took the song by the scruff of the neck and made it great and proved their version and them was just shit, that's all!"

I hadn't believed him when he told me about their ultimate version of the song — and Garrie knew it, and he expected it. Having witnessed it live, I gotta admit that only one Stones cover I ever heard surpassed Cock Sparrer's evil celebration, and that was Iggy doing "Satisfaction" . . .

If you wanna know where all the boot-boys have gone, then go see Cock Sparrer. As the Poplar Boys might put it, "Let 'em know you *been!*"

Tony Parsons

JAZZ DIARY

THE GREAT **Teddy Wilson** will be appearing with his trio at Oxford Street's 100 Club on 7th October. The **Original East Side Stompers** play two weekly residencies at The Cauliflower, High Road, Ilford, on Mondays, and The Prince Of Wales, Lower Queens Road, Buckhurst, on Wednesdays; they're also at Queen Mary's College on 6th October, and Leyton Liberal Club on 8th.

The Sunday Jazz Club at the Greenwich Theatre has just re-opened again, noon until 2 pm, featuring the **Ian Bird Quartet,** with John Marsh, Graham Mintram and Colin Walker. South Hill Park, Bracknell, has the **Lennie Best Quartet** plus **Kathy Stobart** on 11th October.

Up North, Manchester's Band On The Wall features **El Skid** on 13th, following appearances at the Chester Arts Centre on 11th and the York Arts Centre on 12th. **Benny Waters** continues his tour with the Birch Hall Hotel, Oldham on 16th, and the Great Harwood Sporting Club on 13th. Crosby Civic Hall has **Humphrey Lyttleton** on 14th, and **Neil Ardley,** solo, with tapes and electronics rendering "Kaleidoscope Of Rainbows" and "Music Of The Spheres" on 18th.

Further afield, the International Jazz Federation has established a branch office on Broadway, New York City. The IJF publishes *Jazz Forum* and touches upon none of the embouchure problems covered by the British namesake.

MPS, the West German label, has signed a distribution deal with EMI. Next crop of releases include pianist **Monty Alexander's** "Montreux Alexander"; guitarist **Valker Kriegel's** "Octember Variations" including Alan Skidmore in the band; a follow-up to trombonist **Albert Mangelsdorff's** solo album, entitle "Tromboneliness"; trumpeter **Hannibal Marvin Peterson's** "Hannibal In Berlin", line-up including ex-Mingus tenorman George Adams; a solo pipe organ album from **Clare Fischer,** "Clare Declares"; **Alphonse Mouzon's** "Virtue" with Gary Bartz; **Supersax's** "Chasin' The Bird"; **Jaspar Van 'T Hof's** "The Selfkicker"; **Erroll Garner's** last album before his death. "Plays Gershwin & Kern". Trumpeter **Clark Terry** will be recording a big band ballad album for MPS in London, arrangements by **Peter Herbolzheimer.**

Brian Case

BRUTUS GOLD
CALIFORNIA STYLE HEAVY DENIM FLARED JEANS. (PRESHRUNK)
SIZES: 28. 30. 32 34. 36.
LEG: 35"
PRICE ONLY!
£ 8·95

LEVI'S
ORIGINAL HEAVY WESTERN STYLE JEANS
SIZES: 28. 30. 32 34. 36 (PRESHRUNK)
LEG: 34" or 36"
PRICE ONLY!
£ 11·95

SEND CHEQUES, POSTAL ORDERS
TO: M.D.L. SUPPLY CO.,
5 CROWN ST.,
ACTON W3 LONDON.
POST FREE U.K. & EIRE
PLEASE ALLOW 14 DAYS FOR DELIVERY

MUSICIANS SEE PAGE 59!

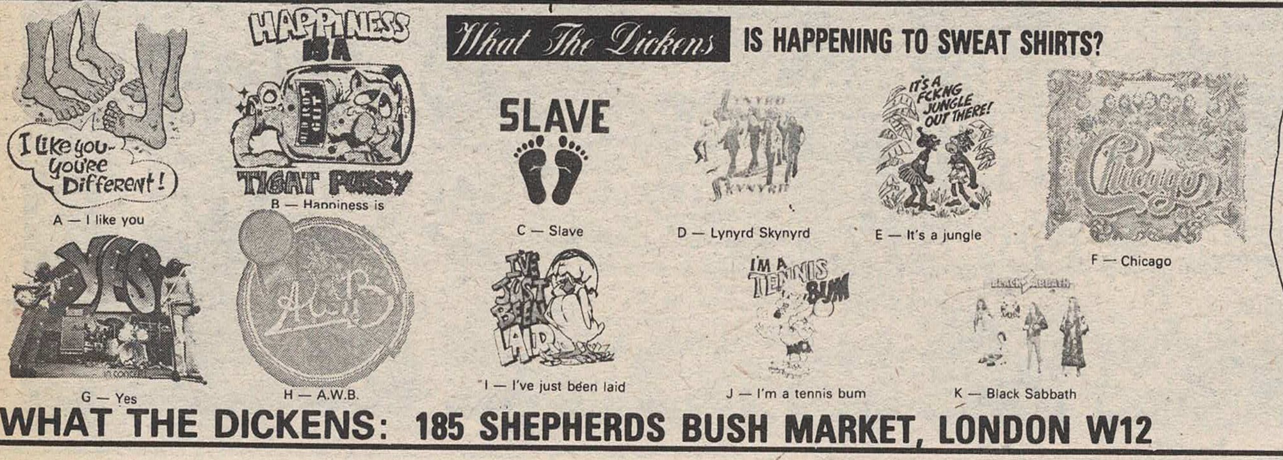
The Elvis Tribute
Hall marked sterling silver pendant.
Actual size on 21 in silver chain.
Full money back guarantee
£4.95 +20p p & p
From one of Britain's leading jewellery designers whose clients include Elton John and Mick Jagger
Send cheque or postal order to
Jeremy St James 39 St. James's Street
London SW1A 1JD

NEW WAVE GEAR
FAST DELIVERY.
DIRT CHEAP PRICES, DIRECT FROM MAKERS.
BLACK P.V.C. ZIP TOP
Only £6.90 + 60p postage etc.
32" to 42" chest.
BLACK P.V.C. TROUSERS
Also only £6.90 + 60p postage etc.
26" to 38" waist.
CALLERS WELCOME.
WE ARE OPEN 6 DAYS A WEEK.
Send Cheques, Postal Orders, or cash to
K & A DESIGNS (N)
26A HANHAM ROAD,
KINGSWOOD,
BRISTOL BS15 2PP

Great NEWDEAL
AFGHAN COATS
Embr. Br. Sheepskin
Standard quality £15.75. Chest 30in—34in, £18.75. Chest 36in super quality short (Turkish) Chest 30in × 32in £22.75. Knee length (soft sueded) chest 38in—44in £29.50. Slightly shorter, chest 42in—46in £22.50, add £1.10 P&P.
Children's super quality 5—10 years £15.75 + 75p P&P.
AFGHAN WAISTCOATS!
Furry trims, chest 34in—44in £12.60 + 75p P&P
BIG BOY JEAN CO (MM)
48 MANOR VIEW LONDON N3

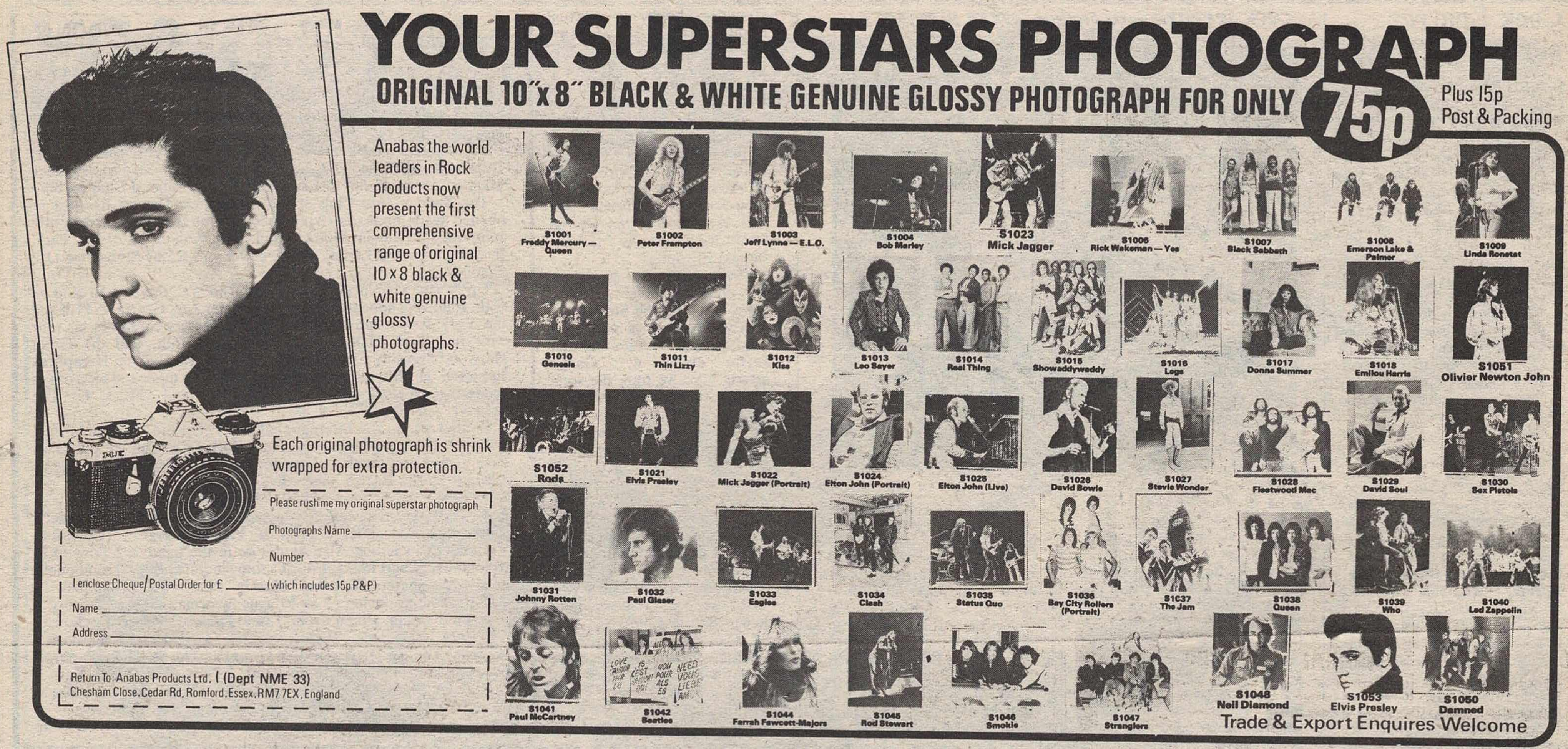
CHEESECLOTH KURTA
A good quality white natural cheesecloth kurta with white embroidery. Only £2.70 + 20p P&P. Chest size 30" to 42" girls, 34" to 44". Him state chest size, her bust size.
COLOURED EMBROIDERED KURTA
Same style as above but with coloured embroidery on a white background. £2.80 + 20p P&P. Chest sizes 32" to 42", bust 32" to 44".
COTTON DRILL LOONS
A good quality cotton drill in the original hip fitting loons. Still only £2.60 + 40p P&P. Two pairs £5 + 70p P&P. Colours navy, brown, yellow, purple. Guys waist sizes 26" to 31" Girls hips 32" to 37" (33" inside leg length). Please state two alternative colours and your waist size. Girls state your hip size. Also black, dark green, olive green, maroon, in guys waist 26" and 28" Girls hips 32" and 33", 34".
SHORT SLEEVE RUGBY SHIRTS
Rugby shirt in two combining colours with white collar, 100% cotton £3.95 + 20p P&P. Colours navy/white, red/white, green/navy, red/navy. Sizes 34" to 40" chest (36" to 42" bust). Please state your size and alternative colour. Postage outside UK double. Please write your name, full address, colours and size clearly. All goods can be exchanged or refunded if returned unworn within 7 days. Send PO/Cheque to:
SHAPES (Dept K)
252 High Street,
Waltham Cross,
Hertfordshire EN8 N78.

CLEVER CLOGGS
Dept K, 12 Martineau Way, B'Ham B2 4UL
ALL OUR PRICES INCLUDE POSTAGE AND PACKING.
(1) Original Cowboy Boot
All Leather Uppers and Sturdy Leather Sole. Stitch Welted for strength. Available in Dk. Tan or Beige. Sizes 6, 7, 7½, 8, 8½, 9, 9½, 10, 11. Fabulous Value
ONLY £22.99
(2) Ladies Cowboy Boot.
All Leather Uppers and Sturdy Leather Sole. Stitch Welted for strength. Available in Tan or Beige. Sizes 3, 4, 5, 6, 7, 8. Excellent Value
ONLY £22.99
Cloggs made to your own design and measurements. Send for details £9.99
(3) Traditional Scan. Clog.
Black Leather Uppers. Sizes, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12. STILL ONLY £7.99
With steel kick guard £8.99
(4) STYLISH ITALIAN MOCCASIN.
Black Leather Uppers and Leather Sole. Super Price Also. Sizes 6, 7, 8, 9, 10, 11.
ONLY £14.99
Gold Tip, Gibson Lace-Up.
Black Leather Upper
Also black and brown casual.
Sizes, 6, 7, 8, 9, 10, 11
ONLY £15.99
(6) (7)
FASHION CLOGS, No. 6 Brown with toning Leaf Upper, No. 7 Natural Leather with Fancy Stitch.
Sizes 3, 4, 5, 6, 7.
AVAILABLE STILL AT £7.99
Available in Black or Tan Leather in 3 heel heights.
Sizes 3, 4, 5, 6, 7.
AT £8.99
(9) (10) GENUINE KICKERS SHOE
Shoe — blue, tan or white
Boot — sand, red, tan
3½, 4, 5 — £23.50
5½, 6½, 7½ — £25.50
8, 9, 9½, 10 — £28.50
All Leather Uppers and Hard Wearing Soles
FABULOUS INVESTMENT.
SEND THIS COUPON NOW
CHEQUES, P.O's to CLEVER CLOGGS. ACCESS, BARCLAYCARD WELCOME
Name:
Address:
Style Number:
Colour:
Size:
ALL ITEMS PROTECTED BY THE CLOGGS FAIR DEAL.


HAPPINESS IS A TIGHT PUSSY
I like you-you're Different!
SLAVE
IT'S A FCKNG JUNGLE OUT THERE!
Chicago
YES
A.W.B.
I'VE JUST BEEN LAID
I'M A TENNIS BUM
BLACK SABBATH

What The Dickens IS HAPPENING TO SWEAT SHIRTS?
A — I like you
B — Happiness is
C — Slave
D — Lynyrd Skynyrd
E — It's a jungle
F — Chicago
G — Yes
H — A.W.B.
I — I've just been laid
J — I'm a tennis bum
K — Black Sabbath
WHAT THE DICKENS: 185 SHEPHERDS BUSH MARKET, LONDON W12

M. UNEMPLOYED WITH DIGNITY
HEAVY 100% COTTON FLEECEY LINED SWEATSHIRTS
£4.20 each
PLUS POSTAGE AND PACKING
GARMENT COLOURS AVAILABLE: BLACK, WHITE, NAVY, RED, GREEN.
SIZES 36", 38" and 40" chest
POSTAGE AND PACKING PLEASE ADD THE FOLLOWING FOR POSTAGE AND PACKING. FOR EACH GARMENT REQUIRED: U.K. — 25p; OVERSEAS — 50p
Please allow 21 days for delivery
POST THIS COUPON, ALONG WITH CHEQUE/P.O. MADE PAYABLE TO: WHAT THE DICKENS, 185 Shepherds Bush Market, London W.12
NAME
ADDRESS
PLEASE STATE YOUR REQUIREMENTS BELOW, MAKING CLEAR REFERENCE LETTERS, COLOUR(S) AND SIZE(S) REQUIRED
SUM ENCLOSED £



YOUR SUPERSTARS PHOTOGRAPH

ORIGINAL 10″x 8″ BLACK & WHITE GENUINE GLOSSY PHOTOGRAPH FOR ONLY 75p Plus 15p Post & Packing

Anabas the world leaders in Rock products now present the first comprehensive range of original 10 x 8 black & white genuine glossy photographs.

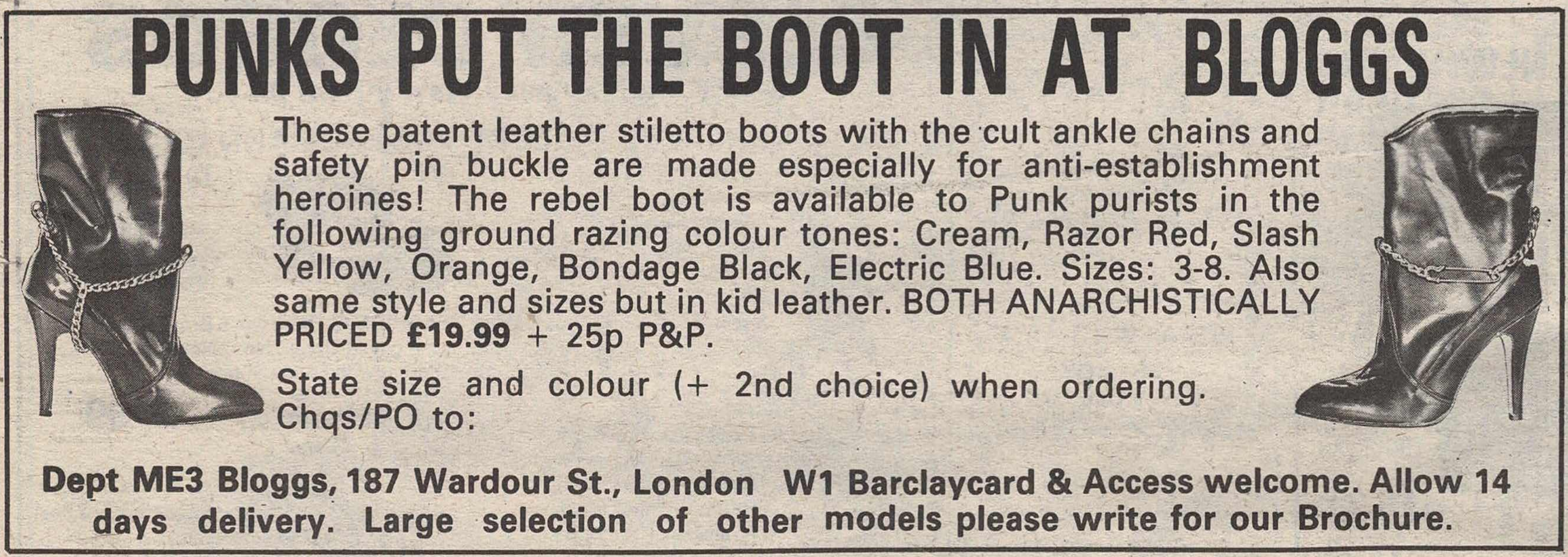
Each original photograph is shrink wrapped for extra protection.

S1001 Freddy Mercury — Queen
S1002 Peter Frampton
S1003 Jeff Lynne — E.L.O.
S1004 Bob Marley
S1023 Mick Jagger
S1006 Rick Wakeman — Yes
S1007 Black Sabbath
S1008 Emerson Lake & Palmer
S1009 Linda Ronstat
S1010 Genesis
S1011 Thin Lizzy
S1012 Kiss
S1013 Leo Sayer
S1014 Real Thing
S1015 Showaddywaddy
S1016 Legs
S1017 Donna Summer
S1018 Emilou Harris
S1051 Olivier Newton John
S1052 Rods
S1021 Elvis Presley
S1022 Mick Jagger (Portrait)
S1024 Elton John (Portrait)
S1025 Elton John (Live)
S1026 David Bowie
S1027 Stevie Wonder
S1028 Fleetwood Mac
S1029 David Soul
S1030 Sex Pistols
S1031 Johnny Rotten
S1032 Paul Glaser
S1033 Eagles
S1034 Clash
S1035 Status Quo
S1036 Bay City Rollers (Portrait)
S1037 The Jam
S1038 Queen
S1039 Who
S1040 Led Zeppelin
S1041 Paul McCartney
S1042 Beatles
S1044 Farrah Fawcett-Majors
S1045 Rod Stewart
S1046 Smokie
S1047 Stranglers
S1048 Neil Diamond
S1053 Elvis Presley
S1050 Damned

Please rush me my original superstar photograph
Photographs Name ____________
Number ____________
I enclose Cheque/Postal Order for £ ______ (which includes 15p P&P)
Name ____________
Address ____________

Return To: Anabas Products Ltd. (Dept NME 33)
Chesham Close, Cedar Rd, Romford, Essex, RM7 7EX, England

Trade & Export Enquires Welcome



PUNKS PUT THE BOOT IN AT BLOGGS

These patent leather stiletto boots with the cult ankle chains and safety pin buckle are made especially for anti-establishment heroines! The rebel boot is available to Punk purists in the following ground razing colour tones: Cream, Razor Red, Slash Yellow, Orange, Bondage Black, Electric Blue. Sizes: 3-8. Also same style and sizes but in kid leather. BOTH ANARCHISTICALLY PRICED **£19.99** + 25p P&P.

State size and colour (+ 2nd choice) when ordering. Chqs/PO to:

Dept ME3 Bloggs, 187 Wardour St., London W1 Barclaycard & Access welcome. Allow 14 days delivery. Large selection of other models please write for our Brochure.

★ POSTERS ★

ELVIS THE KING £1.10
NEW LED ZEPPELIN £1.10

CLINT EASTWOOD £1.10
THIN LIZZY 95p
SABBATH, STUDIO 95p
QUO IN STUDIO 95p
FONZIE ON BIKE 95p
ELVIS ON BIKE 90p
● SEW ON PATCHES
Stranglers, Sabbath, Zepp, Quo, Clash, Yes, Queen, Floyd, 65p inc p/p
Add 25p (1-2 posters) + 5p each extra poster
CARDS & POSTERS
22 Moor Street, BIRMINGHAM 4

MUSICIANS! SEE PAGE 59

GLITTER SOCKS!

Just in, Black Socks with gold, blue, red, and white metallic glitter.

ONLY 95p PER PAIR
(incl. p & p)
S.a.e. for lists of bootlace ties, creepers, etc.
BRIDGE SUPPLY CO.,
25 Station Road,
Harrow, Middlesex.

CANNABIS LEAF
Unique Jewellery for you in fabulous precious metals
OUR FAMOUS LEAF PENDANT. 1¼″ high
Solid Silver on Real Silver chain £7.00
1¼″ Solid Silver on Silver Plated chain ... £4.50
¾″ Solid Silver on Real Silver ear hook ... £1.95
1¼″ 9 Carat Gold on Real Gold chain £36.00
¾″ 9 Carat Gold on fine 9ct. Gold chain. £17.50
¾″ 9 Carat Gold on Real Gold ear hook ... £8.50
Popular Solid Silver Leaf Ring £7.00
(Send size or we make it adjustable).
Join the rush and send money to:—
ATLAS
40 SYDNEY ST., BRIGHTON

FOR DETAILS OF
MAIL ORDER ADVERTISING
RING
ANDY McDUFF ON
01-261 6172

T-SHIRTS .... £2.75 (+ 35p p&p)
SWEAT SHIRTS ..... £4.50 (+ 35p p&p)

PHOTO-IMAGES LTD
(Dept N.M.E. 103) **NEW ADDRESS** 24 THIRD AVENUE, ACTON, LONDON W3, ENGLAND

Full colour, approx. 9 × 11 photo transfers on top quality T-Shirts or Sweat Shirts. Shirts available in Red, White, Blue, Yellow and Black. Sizes S, M, L. Please state choice of 3 alternative colours. Send full details with cheque or P.O. including shirt colour, size and transfer.

ADD 35p FOR P&P PER GARMENT.
ADD 60p FOR P&P PER GARMENT FOR OVERSEAS DELIVERY.
Many special deals available to trade enquiries.

All transfers are available as Iron-ons without T-shirts including instructions at 75p each or 3 for £2.

1. ROBERT PLANT
2. NAZARETH
3. HENDRIX
4. ALICE COOPER
5. TUBES
6. WAYLON JENNINGS
7. FRAMPTON
8. JAGGER & RICHARD
9. BOB DYLAN
13. GREG ALLMAN
14. ROGER DALTREY
15. GENESIS
16. ROBIN TROWER
17. E.L.O.
18. PAUL McCARTNEY
19. GEORGE HARRISON
20 ELVIS
12. BOZ SCAGGS
22. ROD STEWART
10. FLEETWOOD MAC
23. JETHRO TULL
24. PINK FLOYD
25. BAD CO.
26. JIMMY PAGE
27. KISS No. 1
28. QUEEN
29. WHO
30. STONES
31. AEROSMITH
32. ZEPPELIN
33. FONZ
34. STEVE MILLER
35. YES
36. KISS No. 2
37. PETE TOWNSHEND
38. GORILLA
39. NEIL DIAMOND
40. NEW YORK TRANSIT
41. BARBRA STREISAND
42. MILKY WAY
43. HAMBURGER
44. HOT DOG
45. JUS' CRUISING
46. WINGS
47. CANABLIS
48. CHARLIES ANGELS
49. WET PAINT
50. OLIVIA NEWTON JOHN
51. STARSKY & HUTCH
52. HARLEY DAVIDSON
53. SUPER KID
54. HAPPY DAYS

★★ SPECIAL OFFER ★★
All you good customers with every order of £8 and over will receive ABSOLUTELY FREE OF CHARGE! an additional T-Shirt, of one of the following: Alice Cooper, Paul McCartney, Eric Clapton, Elton John, Rod Stewart, Roger Daltrey or Jeff Beck. List three choices in order of preference. Please note this offer expires on October 30th, 1977.

WORDS & PHRASES Average size 10″ × 3″

LARGE (Average size 10″ × 3″) WORDS, OR PHRASES. AVAILABLE IN BLACK AND WHITE

W-1001 I'm his because he appreciates perfection
W-1002 I'm hers because she deserves the finest
W-1003 Insanity is hereditary...you get it from your kids
W-1004 Come Closer, that's too close
W-1005 Grade A Large
W-1006 I'm a virgin, this is a very old tee shirt
W-1009 Be nice to me I had a very bad day
W-1010 My body belongs to me but I share
W-1011 TENNIS TENNIS TENNIS
W-1012 Hot stuff
W-1013 Kiss Off
W-1014 Never give a sucker an even break
W-1015 I never get lost because everyone keeps telling me where to go
W-1016 Stacked
W-1017 Hire me, if you can afford me
W-1018 creme de la creme
W-1019 voulez-vous coucher avec moi ce soir?
W-1020 voulez-vous fuque?
W-1021 I'm a sex machine
W-1022 Dance: 10 Looks: 2
W-1023 In case of rape, this side up
W-1027 I'm a super stud
W-1028 Unemployed
W-1029 Bump Bump
W-1030 I choked Linda Lovelace
W-1031 I am single
W-1032 I am married
W-1033 Sexy Thing
W-1034 Satisfaction guaranteed
W-1035 Nympho
W-1037 New York
W-1038 Hollywood
W-1039 Cadillac
W-1040 Monte Carlo
W-1042 VIVA
W-1043 OUI
W-1044 Bazaar
W-1045 Mademoiselle
W-1046 Vogue
W-1048 Behind This T-Shirt lies a sensuous woman
W-1051 Tired of The Same Old Shit
W-1052 Las Vegas
W-1053 I must hurry and catch up with the others, For I am their Leader
W-1060 Hot To Trot
W-1061 Cummunity Chest
W-1062 I'll Try Anything once... Maybe twice
W-1063 Looking is free, but touching will cost you
W-1064 Squeeze Me
W-1065 It's what's up front that counts
W-1066 Sit on my face
W-1067 Official Company Lover, Line forms to the rear
W-1068 Sophisticated
W-1069 I May Not Be Totally Perfect, But Parts of Me are Excellent
W-1070 If I can't take it with me, I'm Not Going
W-1071 I know I'm Efficient, now tell me I'm Beautiful
W-1072 My Work is so Secret, Even I don't know what I'm Doing
W-1073 Those who indulge...Bulge
W-1074 All American Lover...24 hour service
W-1075 Don't ask me to think...I was hired for my looks
W-1076 I'll Do It Tomorrow...I've made enough mistakes today
W-1077 The word of the Day is Legs...Help spread the word
W-1078 There is No Such Thing as a Free lunch
W-1079 Before you meet a handsome prince, you have to kiss a lot of toads
W-1080 Not tonight Dear, I have a headache
W-1081 No amount of planning will ever replace Dumb Luck
W-1082 Employee of Coors Beer (consumer division)
W-1083 Employee of Budweiser Beer (consumer Division)

Wrangler Lee Levi's

1. WRANGLER OR LEE WESTERN JKT.
Original western style. 14oz heavy indigo denim. Sizes 32 34 36 38 42 44 46.
PRICE £12.95.

2. LEVI'S HOODED SWEATSHIRT
Zip-thru style. Top Quality, made in USA. Colours Navy, Lt Blue, Lt Grey & Black. Sizes Sm(34-36") Med(38-40") Lge(42-44") State 2nd choice. **PRICE £10.25**

3. LEVI'S ZIPPER SWEATSHIRT
Made in USA. Top Quality. Sizes Sm (34-36") M (36-38") Lge (40-42"). Colours Lt. Blue, Lt Grey, Dk Grey, Black & Pillar Box Red (State 2nd choice).
PRICE £8.99.

7. LEVI'S WESTERN JEAN
Original Western style. 14oz heavy indigo denim flare, washed and pre-shrunk. Sizes 26 27 28 29 30 32 34 36. Inside leg 34" or 36".
PRICE £13.50.

8. LEE BAC[illegible] JEAN
Fla[illegible] 4oz hea[illegible] shed and [illegible] 27 28 2[illegible] 38. Insid[illegible] £13.99.

Temporarily out of stock

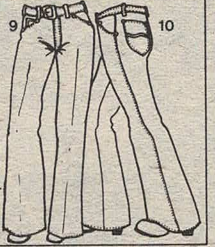
9. WRANGLER WESTERN JEAN
Original western style. 14oz heavy indigo denim flare, washed and pre-shrunk. Sizes 28 30 32 34 36. Inside leg 34 & 36. **PRICE £12.99.**

10. LEE WESTERN JEAN
Original Western style. 14oz heavy indigo denim with 26 flare, washed and pre-shrunk. Sizes 26 27 28 29 30 31 32 34 36. Inside leg 36.
PRICE £12.50.

4. WRANGLER HOOD SWEATSHIRT
Slipover style. Made in USA. Top Quality. Colours Red, Navy, Mid Blue, Bottle Green. Sizes Sm (34-36") M (38-40"). Lge (42-44") State 2nd choice of colour.
PRICE £9.25.

5. LEVI'S DENIM SHIRT
7oz washed and pre-shrunk indigo denim with copper press studs. Sizes 14, 14½, 15, 15½, 16 & 17. **PRICE £11.50.**

6. LEVI'S CREWNECK SWEATSHIRT
Top Quality, made in USA. Colours Navy, Lt Blue, Lt Grey, Black & Red, state 2nd choice. Sizes Sm(34-36") Med(38-40") Lge(42-44"). **PRICE £6.95.**



Post free UK and Eire
Cheques & POs to
MATCHPLACE JEANS LTD
Dept NX, 8 Station Road,
West Croydon Road,
Surrey.

If paying by Access or Barclaycard please quote Number.

ELVIS MEMORIAL ENVELOPE

A Tribute to the late "King of Rock'n'Roll". A keepsake that you'll treasure for years to come. An heirloom to pass on.

An American legend: Elvis Presley 1935-77

HE INSPIRED SCORES OF IMITATORS, SOLD MILLIONS OF RECORDS. APPEARED IN 33 MOVIES AND SOLD MORE MILLIONS OF RECORDS. A TREMENDOUS AMERICAN SUCCESS STORY. A PIONEER OF AMERICAN ROCK MUSIC. DIED IN MEMPHIS, TENN. AUGUST 16, 1977.

Franked with U.S.A. stamp in America on the day of his death, this item will be of great historical value.

Limited edition £1.99 each.
Mailed under separate cover.

Cheques, POs to:

HENRY MURRAY, ARLINGTON SUPPLIES (NME1) LTD., PO Box 143,
273 Green Lanes,
LONDON N13 4XN.

say it on a 'Say Shirt'

YOUR OWN MESSAGE ON A SAY SHIRT — say anything in up to 40 letters, printed especially for you on top quality 'T' shirts and Sweatshirts. When ordering state CHEST SIZE and COLOUR (2nd choice also) and type of shirt. Print your message and posting address clearly. SWEATSHIRTS £4.25 — Red, Navy, Light Blue, Black, Yellow. 'T' SHIRTS £2.60 — Red, Navy, Yellow, Blue, Bt. Green, Black. Includes P. & P. Money back Guarantee. Both sides printed for £1.00 extra. Ready-made designs also available. Delivery 10 days. Cheques and P.O.s to

SAY SHIRTS LTD., N.M.E. 53
Box 50, 3 Guinea Street, EXETER, EX1 1BX. Tel: (0404) 822329.

GOOD DISCOUNTS ON BULK ORDERS. ANY DESIGN PRINTED. SEND FOR BROCHURE, PRICES & DETAILS OF OUR FREE DESIGN SERVICE.

Levi's

Style 521 Western styled 22" Flares with rivetted pockets in 14oz Denim. Waist sizes: 26" 27" 28" 29" 30" 32" 34" 36" 38" 40" & 42". Inside leg: 32" 34" 36". 38" waist and upwards 34" leg only. Sizes from 26" waist to 36" are prewashed if required **£13.50**

Style 526 17" prewashed Western styled fashion Jean with rivetted pockets in 14oz Denim. Waist sizes: 26" 27" 28" 29" 30" 32" 34". Inside leg: 34" & 36" only **£13.50**

Levi Flared Needlecord Western styled Jeans with rivetted pockets. Colours: Navy, Dk. Brown, Grey, Black, Bronze & Sage Green. Waist sizes: 26" 27" 28" 29" 30" 32" 34" 36" 38" 40" 42". Inside leg: 32" 34" 36". Waist sizes 36" and upwards 34" inside leg only. Please state 2nd choice of colour **£12.50**

Denim Jacket 14oz Denim (original style). Chest sizes: 30" 32" 34" 36" 38" 40" 42" 44" 46". Prewashed if required **£14.95**

Levi Denim Shirt with brass popper buttons, prewashed. Collar sizes: 14" 14½" 15" 15½" 16" 16½" 17" **£10.95**

Levi Poly/Cotton Checked Shirts with pearl popper buttons and 2 breast pockets. Colours mainly Red, Navy & Brown. Collar sizes: 14" 14½" 15" 15½" 16" 16½". Please state 2nd choice of colour **£9.95**

Levi Cotton/Flannel Shirts with bone buttons and 2 breat pockets. Colours mainly in Red, Navy & Green Tartans. Collar sizes: 14" 14½" 15" 15½" 16" 16½" 17". Please state 2nd choice of colour **£9.95**

Levi Crew-neck Sweatshirts. Colours: Red, Lt. Grey, Black, Bottle Green. Sizes: S M L. Please state 2nd choice of colour **£6.95**

Levi Sweatshirt with Hood, zip-thru' style. Colours: Navy, Red, Black, Lt. Blue, Lt. Grey & Dk. Green. Sizes: S M L XL. XL in Navy only. Please state 2nd choice of colour **£10.75**

Levi Sweatshirt with collar, zip-thru' style. Sizes: S M L. Colours: Red, Lt. Grey and Navy **£9.95**

Levi Short-sleeve Crew-neck plain cotton T-Shirt. Sizes: S M L. Colours: Navy, Red, Black, Lt. Blue, White **£3.50**

WRANGLER

Style 11016 Western styled 26" Flares in 14oz Denim. Waist sizes: 28" 30" 32" 34" 36" 38" 40" 42" 44". Inside leg: 32" 34" 36". Sizes 28" to 36" are prewashed if required **£12.50**

Style 110145 prewashed Western styled Fashion Jean 18" bottoms with rivetted pockets. Waist sizes: 28" 30" 32". Inside leg: 34" 36" **£12.50**

Style 110239 Western styled 24" Flares in 14oz Denim with Brass plate instead of leather patch on back pocket, prewashed. Waist sizes: 28" 30" 32" 34" 36". Inside leg: 32" 34" 36" **£12.95**

Denim Shirt Western styled with pearl popper buttons. Collar sizes: 14" 14½", 15" 15½" 16" 16½" 17" **£9.95**

Denim Jackets in 14oz Denim. Sizes: 30" 32" 34" 36" 38" 40" 42" 44" 46" 48" 50" chest **£13.95**

Wrangler extra heavyweight Cotton/Flannel Shirt with pearl popper buttons & 2 breast pockets. One colour only, multi-check mainly Red, Navy & Beige. Sizes: S M L XL **£9.95**

Wrangler extra heavyweight Cotton/Flannel Shirt with pearl popper buttons and 2 breast pockets. Colours: Navy and white check, green and white check, brown and white check. Sizes: S M L XL **£9.95**

Wrangler waist length Nylon Jacket with quilted lining and simulated Navy Fur collar, zip-thru' style. Colour: Navy only. Sizes: S M L XL **£14.95**

Wrangler Long Lumber Jacket in Navy/Red check with simulated Navy Fur lining, button-thru' style. Sizes: S M L XL. Recommended price £21.00. Our price **£19.95**

Wrangler waist length Lumber Jacket in Brown/Green check with simulated Brown fur lining, zip-thru' style. Sizes: 34" 36" 38" 40" 42". Recommended price £18.95. Our price **£15.95**

Wrangler Sweatshirts with various American Universities and Academies. Sizes: S M L XL. Colours: Navy, Black, Lt. Blue, Dk. Green, White, Red. Please state 2nd choice of colour **£6.25**

Wrangler Sweatshirts with hood, zip-thru' style. Sizes: S M L XL. Colours: Red, Navy, Lt. Grey, Dk. Green **£10.95**

If paying by ACCESS or BARCLAYCARD, please give card no. only. Cheques/P.O. made payable to:
EST. **LESLIE'S RANCH HOUSE (M. DEPT.)** 1964
5 Union Street, BATH BA1 1RP, Avon.
TEL: BATH 66313 :: Free p+p UK-EIRE-BFPO

POSTAL BARGAINS FROM PERMAPRINTS LTD. (DEPT N. M. 172) 96 NEWINGTON GREEN RD., LONDON N.1.

PUT COLOUR ON YOUR CHEST!

With Permaprints 1977 range of designs!

679 IDIOT

214. BIONIC COCK

611. SIXTY NINE

703. STRANGLERS

682. HAWKWIND

251. TO THICK FOR UNIVERSITY

T-SHIRTS
ONLY £2.20 EACH
(OR £4 ANY 2)

Heavy Cotton Fleece Lined
SWEAT SHIRTS
ONLY £4.20 EACH
(OR £8 ANY 2)

Cap Sleeves
Only £2.65 each
(Or £5 any 2)

All designs shown below are available all garments.

Details as follows.
Colours: Red, Yellow, Blue, Black and White
Sizes: Sml, Med & Large
(106 Type T-Shirts also available in child sizes: 26", 28", 30" & 32")
When ordering state size, colour and one alternative colour.

538. SOUTHERN COMFORT

533. ELVIS

700. NEW STATUS QUO

134. GENESIS

508. LED ZEPPELIN

REALITY IS AN ILLUSION, CAUSED BY LACK OF ALCOHOL.

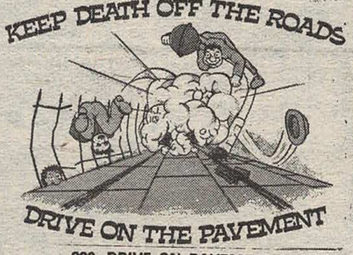
232. REALITY

699. FLEETWOOD MAC

148. LED ZEP

Just Passin Thru.

181. JUST PASSIN


KEEP DEATH OFF THE ROADS
DRIVE ON THE PAVEMENT

220. DRIVE ON PAVEMENT

240 LYNYRD

714 LORD OF RINGS

262. ELVIS LIVES

717. BOOM TOWN RATS

507 FLOYD

I NEVER GET LOST BECAUSE,
PEOPLE ALWAYS TELL ME
WHERE TO GO.

273. GET LOST

StatusQuo

186. STATUS QUO

260. FRANKENSTEIN'S CLUB

707. ENGISH CHEDDAR

THINGS SEEM TO BE GETTING ON TOP OF ME THESE DAYS

269. THINGS

115. BLACK SABBATH

604. NEW YORK UNV.

137. E.L.P.

728. POOLE

716. NEW ZEPPELIN

250. PUNK PANTHER

713 SLITS

271. OUCH!

272. NEW STRANGLERS

612. PATCH

Calling all clubs, groups, etc. Have your own design printed on T-Shirts (min. 20) Write in for details.

Trade and abroad enquiries welcome.

Visit the Permaprints Shop at 292 Holloway Rd., London N7

Now available HOODED SWEAT SHIRTS
Highest Quality

HEAVY COTTON, FLEECE LINED

All designs shown are available on this garment. Sizes: S M L, Med, Large and extra large (44")

Colours: Green, Navy, Lt. Blue, Red, White
ONLY £5.65 each
(Or £10.80 any two)

ALSO AVAILABLE
HOODED SWEAT SHIRT
with zipper
Sizes and colours the same as standard hooded.
Available plain
ONLY £6.25
Printed (design on back only)
ONLY £6.75

WHADYA MEAN SMILE!
I AM SMILING.

266. SMILING

718. MANHATTAN

HEAVY DUTY NYLON CAR MATS
VERY COLOURFUL 'RUBBER BACKED'
NOW AVAILABLE IN TWELVE DESIGNS

LOVE MY MINI

Ford
MURDERS MINI'S, POUNDS PEUGEOTS, CRUSHES CHRYSLER'S.

FORD

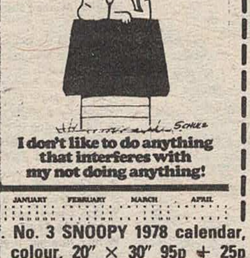
MIGHTY MINI

Also available Beetles Rule OK, Datsun, Vauxhall, Chrysler, Citroen, Cortina, Triumph, Renault, Escort

Sizes: All Mats 21" × 14"
Except Minis: 17" × 12"

ORDER NOW STATING WHICH DESIGN(S) REQUIRED. ONLY £1.45 EACH (or £2.60 a pair)
+ 30p P&P for one — 50p P&P for a pair

SNOOPY CALENDAR


I don't like to do anything that interferes with my not doing anything!
SCHULZ
JANUARY
FEBRUARY
MARCH
APRIL

Ref. No. 3 SNOOPY 1978 calendar, full colour, 20" × 30" 95p + 25p P&P

Mini Mascots 4" high Cotton Dolls with loop, dangling in cars, etc.
Only 95p each + 15p P&P

PLEASE ADD the following for Postage and Packing: One garment add 25p (50p for abroad); Two or three garments add 35p (70p for abroad); For four or more garments add 45p (90p for abroad).

ORDERS TO: PERMAPRINTS LTD.
(Dept. N.M. 172, P.O. BOX 201)
96 NEWINGTON GREEN ROAD,
LONDON, N1 4RR

Name .... *(PRINT CLEARLY)*

Address..

please send the following. State which garment required Ref. No. and title of design also size and colours for each garment.

OTHER ITEMS ....

I enclose £

(Dept N.M.172)

When ordering if not enough room on order form give full details on separate piece of paper

Look. Hear.

A Yamaha guitar is a thing of beauty. In every model in the Yamaha range, classical and folk, the discerning eye will note the unstinting attention to detail; the loving workmanship; and the beauty of natural and perfect woods: ebony, rosewood, maple, mahogany and spruce.

But to hear is to understand Yamaha's reputation for brilliant and rich sounds–sounds which are delivered over years of hard use, with unfailing tonal response.

From the most modest instrument to the superlative handmade collection, the same skill is evident. A Yamaha is a superb guitar.

YAMAHA

Craftsmen to the world's musicians since 1887

Kemble/Yamaha, Mount Avenue. Bletchley, Milton Keynes.
Tel: 0908 71771

CAREER OPPORTUNITIES

Want to form or join a band — meet the boy/girl in the next street who sings or plays guitar, drums or whatever and wants to meet you? Then place your ads **FREE** in NME. To take advantage of this limited period free offer all you gotta do is fill in the coupon below as indicated and send it too us NOW!

LONDON & SE

MUSICIANS WANTED

RHYTHM GUITARIST and vocalist wanted for teenage rock and roll and late sixties band in Guildford area. Phone Worpleston 3561.

PSYCHEDELIC REVIVALISTS bassist, percussion, Slick lookalikes. To complete metaphysical band, jazzers welcome, only the the truly sick need apply. Witham 505101.

DRUMMER 16—18 wanted for band into Allmans, Bad Co, Skynrd, Clapton Frampton, Zep and others.Also own stuff. Edenbridge 3013 evenings.

ADAPTABLE? HIGH musicians, bass, flute, sax, guitars, vocals etc. For acoustic afro jazz punk dynamic duo "Mirror". Jerry 445 7254.

SAXOPHONE AND keyboards required to join very good jazz/funk (rock) band gigs available when rehearsed. Phone Keith, Camberley 28179.

DRUMS AND bass into Rods, Lizzy, to form band with two guitarists semi-pro. No Bozos 18-22. Phone Terry 549 7256.

FULHAM BASED (Post school) non-Metal Rock band seeks bassist to rehearse. Phone Graham 736 5219 anytime (no pros).

READING AREA bassist with ambition wants to form group playing totally original material preferably heavy. Phone Keith Burghfield Common 2921.

CAN I join your band? Interesting experiences bassist/vocalist seeks working/rehearsing band. Own gear and ideas. New Wave. Paul Grover, Godalming 4031.

GUITARIST WANTED own gear into Feelgood Free Wings etc. No soul to join semi pro band. Vocals an advantage. A. Thornton, 302 1321.

PUNK DRUMMER wanted Guildford area preferably with own kit no previous experience necessary, ask for Sniff Guild-

WANTED FOR Maidstone based band keyboard player vocals an asset. Own transport if poss. Ring Chas, Maidstone 63143.

DRIVING DRUMMER vocals an asset required by major new band, must have vivid imagination and no ties. Phone 852 1329.

NEW DRUMMER 18 seeks to join form local pop rock band Oval area, must be local, no moodies or sulkers. 735 9886.

DRUMMER/VOCALIST wanted. High vocal range, into harmonies and subtlety. No egos or mercenaries. Humour an asset. Erith 40840. Evenings.

NOISE MAKERS for neurotic wants to put band? together anyone will do, must have instruments. S & M is a must for participants. Charlie Chewinggum, 245 Lancaster Road, London, W11.

BASSIST WANTED by new wave band — gigging, recording — no ties and reliable — total commitment, talent, gear essential — Colin 310 0810.

FLAUTIST, VOCALIST required to accompany acoustic guitar. Local folk circuit, pubs. Inspiration for creation necessary. Phone Farningham (Kent) 862940 — 6—7.30 pm.

BASS PLAYER wanted for young new wave band forming in Edgware. Phone Alan 952 1068 — after 6 pm.

BASSIST WANTED for rock band. Girl/bloke 13—16 years. Vocals an assett. Telephone Marlow 4847.

DRUNK ROCK band The Hayfevers, with studio time for fun only, need lead guitarist and drummer. Phone Gary Harefield 2387.

GUITARIST WANTED, with at least two years experience, to play for contemporary rock band. Bucks/Middx area. Phone Keith. Denham 2045.

IMAGINATIVE BASS player/vocals required for major new band. Phone 852 1329/540 3114 now! Must have own bass/amp.

BAD GUITARIST seeks similar musicians, 16 to 21, for mutual tuition, practice to form group in future. Kingston Surrey area. Simon Taylor, 01 398 5253.

SKIN THRASHER and face with guitar needed for punk combo. Urgent. Now. Get stuck into Dave on 92 43468.

RHYTHM SECTION for Stones/Faces influenced band. No pro's/ego's. Drunks only. Bass Drums. 422 4908 — 845 1301.

GUITARIST REQUIRED, should be competent at playing fills/rhythm. Join band in Bromley area. Phone Tim. Orpington 71906 evenings for details.

GUTS AMBITION imagination own instrument pref. Want to creat distinctive sound. Into R and B. Write Kari Davies, 8 Rectory Orchard, Lavendon, Bucks.

BASS GUITARIST, Drummer wanted in Finsbury Park area to form band with two guitarists: Alan, 14 Montem Street, London N4- 01 240 0971 Ext 30.

THE VITAMINS have split leaving me 206 songs and a broken heart. All instruments required. Kenny, 58 Coleman Street, Brighton.

HOT MATRON require bass bassonist, tamborinist and other budding comb and paper players for novelty act. Ian Maynard, "Belvedere Chalet" Maple-Durwell, Basingstoke, Hampshire.

YOUNG DRUMMER and bass player with own equipment to form rock band in Tunbridge Wells. Also vocalist. Phone 0892 34698.

THE ARDONS need tight manic bassist and drummer. Bored teenagers only. Ring Bill on 01 478 6922 ext. 256. Daytimes — no pro's please.

AMATEUR MUSICIANS wanted to form new wave type band. Ideas more important than ability. Phone Folkestone 76550. Steve.

DRUMMER WANTED for band. Grays, Benfleet area. Own transport preferred. Must have sense of humour. Phone Colin, South Benfleet 51378.

KEYBOARDS required own gear essential to join bass and drums to form trio. Our own rehearsal room available. 01 656 3771.

TWIN LEAD guitarist require bassist, drummer, keyboards and vocalist for melodic rock band. Pref. N. London. Dedicated musicians please. John 01 340 3178.

LEAD GUITARIST taking 'A' levels seeks musicians to form original band in Windsor area. Phone Bob — Windsor 68961.

BASS, VOCALIST required for newly formed inexperienced rock/boogie band for Willesden area. Phone Simon 01 459 3565.

GOOD SONGWRITER, guitar/vocal ability, wants musicianS and singer. Genuine enthusiasm as important as ability. From blues to new wave. Portsmouth 22200 ext 3452.

BASSIST NEEDED to complete Zeppelin type combo must be excellent singer. No pro's. Berkshire area preferred. Phone Richard Twyford 340120.

VOCALIST/GUITARIST wanted for light rock/rock band. Good equipment/transport. Age 17—20 — Romford Area. Nights Ingrebourne 45468.

"NEW WAVE musicians" vocalists to form band with guitarist, write or phone Tery Lene, 130 Punch Croft, New Ash Green, Kent. New Ash Green 873793.

PUNK GUITARIST wanted male/female, by bassist into new wave to start band/songs. Steve Minster Sheppey 874518. Serious only.

DRUMMER LEAD bassist wanted to form controversial punk band. Must be young, dedicated and willing. No timewasters, girls considered. Gary, 01 637 9811 ext 65. 140 Riddlesdown Road, Purley, Surrey.

PUNK DRUMMER wanted for local band. Must be able to play fast! Contact Tim Percent, 57 Manston Drive, Bishops Stortford.

BASS AND Drums wanted. Amateurs but competent to form group. Write to Alan, 14 Montem Street, London N4. Phone 01 240 0971 Ext 30.

MIK BOSTIK, punk-surfing king, needs drummer and all-girl backing vocals. 17, Sparrows Herne, Basildon, Essex. (0268 281365) No Ex-Clash.

DRUMMER WANTED to complete rehearsed six-piece 100% original material, (jazz-rock-blues influenced). Gigs ASAP pro outlook, Reading 694294.

DRUMMER SAXOPHONE for original new wave band into: Ultravox, Bowie! image, imagination essential. Good material waiting. Dedication. Phone Michael 737 0756.

HEAVY METAL axeman — J.C. and The Heavy Metal Bishops require experienced musician. Contact Mike Cranstone, Aldershot 29471.

BILLY MYSTERY, singer, don't sit on your arses loons, join me now! 11 St Joans House, Phoenix Road, London NW1.

MALE/FEMALE fast, loud drummer needed urgently for Bishop's Stortford based new wave band. Phone Kev on Much Hadham 2559.

FEMALE VOCALIST energetic/lively wants to join, form energetic fun rock band. Anyone welcome this is for fun!! and work! Dee Dancer, 8 Stockbridge Road, Winchester, Hants.

VOCALISTS WANTED

VOCALIST required for rock band forming in Ealing. Must be between 14—17. Gigs and practice. Phone 01 567 7564 after 6 pm.

S/HOT VOCALIST urgently needed for S/hot rock band. Studio rehearsals/record deal/gigs. Neil, Hockliffe, 423 (near Luton).

VOCALIST NEEDED for Feelgoods who style R & B band based in Whitstable, Kent. No Punko's please. Phone Nick Taylor — Whitstable 272494.

PUNK GROUP need young guy and one girl to join Euro Tour in March. Phone David Grant 01 692 2608.

STRONG VOICED Vocalist wanted for West London based band. Phone Neil 572 1264 after 5.30 pm. weekdays — aged 18—23.

"MENDOZA", require ace hard working vocalist. Own studio. Large P.A. gigs imminent. No jokers. Ben (Dowland) 53638 — Evenings. 01 585 6831 day.

WORK WANTED

BEST SINGER seeks best band. If anybody wants someone who is something, phone Chris on Northwood (65) 22077 (evenings). Yeah.

GIRL DRUMMER wants new wave band. No ted bashers, Pistol Clash take-offs or hippies going in a new direction? Sharon Spike, 110 Richmond Road, Ilford, Essex.

AVON APHIDS tuba player (BBv) wishes to join country dance band or similar poor musician but loud noise. Mike Weiler 01 560 7822.

GOTGEARTRYANYTHING Mr W Hassett 01 691 1529.

DEMENTED SINGER wants demented band. West London area. Richard Tomkins 'Pigeonholes", Ealing College, St Mary's Road, Ealing W.5.

BORED GUITARIST wants work urgently in the Dartford/Gravesend area. Phone Dartford 29540 evenings.

NEW WAVE Screamer needs energetic new wave band. No mucking about! Now phone 0273 779873 — Thurs — Fri 6 pm—8 pm.

DRUMMER wants work with band with current gigs and next year. Good equipment. Semi prof. Ring anytime 897 3745 now.

BASS GUITARIST, heavy Jefferson Airplane influence, no transport available. Phone Ingrebourne 46139 (Romford area), no Eagles, Quo or Purples please.

EXTROVERT SINGER, guitarist, frontman and writer seeks ambitious, youngish, energetic, hard-working band. New wave rather than punk. Phone Chris 01 952 9128.

BASSIST EXPERIENCED Fender /HH gear seeks to join/form band. Main influences Gong/Softs. Gary, 15 Sutton Road, Barking, Essex.

VERSATILE ATTRACTIVE punkette needs work. Drop me a line if you think I'll be interested. Anything within the field considered. Stevie — 106 Seymour Road, Harringay, N.4.

ACE DRUMMER requires work with new wave type band. Marvy with all the usual plus excellent originals. Barry Reece — Horley 71621.

GIRL VOCALIST attractive exp. wants to join professional Kokomo style band. Harmonies etc. Telephone Jenny 01 373 4211.

SAX/FLUTE/vocals — young experienced, seeks good working band. Sessions, gigs anything from funk to punk — Mike 01 340 6020.

VOCALIST/LYRICIST would like to form band or join existing one with someone to put music to my words. Nick Williams 01 441 1552.

GUY FORRESTER now available for studio, session, or band work. Guitars vocals, doubling, bass. Transport, equipment together. Professional — Ring 221 4164.

PRO. percussionist (Congas and tuned) seeks working band. Latin-funk orientated. 841 0964 also 836 4941.

FLUTE WISHES to develop with interesting London band. Been playing 12 years. Musical interests diverse. Phone John 01 993 2854. Daytime 01 997 3344.

TASTEFUL GUITARIST seeks band. Phone evenings 01 361 0962.

BASS PLAYER, seeks band (or part) into Earring, Motorhead, Groundhogs, no pros'. Terry, Basildon. (0268) 555354 — Evenings. (03752) 2450 — Daytime.

INDIVIDUAL VOCALIST, all styles, needs band or management, agency, work (understanding). Genuine offers please. 01 303 7379 after 7 only.

VIRGIN VOCALIST seeks to join newly forming band or form. Ideas, offers, now! Alan, 238 High Road, Harrow Weald, Middx.

GUITARIST SEEKS guitarist, bass guitarist, drums for R & B Heavyrock setup. Write or call Chris, 117 Nightingale Road, Wood Green, N.22.

ROCK DRUMMER into Gabriel, Genesis, ELP and Jazz Rock. Own Kit. Telephone Kings Langley 65333 — 7.00 pm — wanting to gig.

LEAD GUITARIST vocals wants rock band for the top. The best gear, and well experienced. 01 656 9765 after 6 pm.

GUITARIST wants band. Has gear, transport. Bromley area preferred, anything but commercial considered. Telephone Farnborough (Kent) 52064.

CANADIAN GUITARIST/bassist, 28, playing 18 years, good harmony vocalist, seeks live or studio work. Mike 01 722 3561, suite two.

MANIC GUITARIST/noise maker seeks any band with energy, have own gear. Will grind, phone Woldingham (905) 2001 — Mike.

TARRAGON, FOLK band, semi electric, looking for work, Hants, Dorset, Sussex area. Ring George. Fareham 31469.

GUITARIST SINGER writer seeks modern band. Phone 727 4984. Steve — Room 13, 8 Airlie Gardens, W8. Daytime — 626 8765 Ex. 210.

TEENAGE HAMLET, stage poet, rock'n'roll singer. Wants his eternal like and wants it now!!! Seeks new age creatures for strategy! Ferenc Aszmann 01 986 2019.

STOP PRESS

Owing to the large demand we've had to miss a few ads this week. Don't panic if yours isn't here 'cos it will be next week.

SOUTH W.

MUSICIANS WANTED

MANIC GUITARIST wants bassist — drummer. Girls — fans, Doors, Neil Young fanatic. Shy but mucho potential. Real dedication — passion essential, ready? Rollo Silverstone — Weston 24376.

WHITE NOISE require guitarist and vocalist to join New Wave bass and drums. Good gig prospects. Ring Mike — Bristol 672455.

VOCALIST/SONGWRITER wants deranged and enthusiastic new wave musicians to perform his latterday punk material (regular Holocaust music) — Call, write: Rob Chapman, 78 Shaftesbury Avenue, Montpelier, Bristol 6.

DRUMMER WANTED urgently, for new wave band. Must have own drums and transport. Prompt reply to secure audition. Telephone Lyme Regis 2097.

OLD WAVE rock band require bass guitarist. Own transport, equipment. Central Somerset. No professionals, no beginners. Phone Barry, Wells (0749) 72913.

BOB CHALMERS and Charlie Unwin Band seek violinist, male or female. — 11 Musuem Road, Oxford.

DRUMMER WANTED, mad, exhibitionists only, for punk band in Clevedon. No persons over 20. Boy or girl. Poxy music. Chris — 32 Hallam Road, Clevedon, Avon.

VOCALISTS WANTED

HARD ENERGY rock band, recording imminant, require vocalist with ability, presence and punch! Telephone Exeter 38347 (5—9 pm). (Valdis.)

VOCALIST WANTED urgently, young Southampton band (15—19), heavy rock, Queen, Stones, Lizzy, Purple. Anyone considered. Phone John 85 3725 after 5 pm (Southampton).

WORK WANTED

DRUMMER AND BASSIST for new wave band Cheltenham area. Contact Simon Tull, Haydonstone, Silver Street, South Cerney, Glos. Telephone 417 evenings.

GUITARIST, BASSIST, drummer into BOC. Skint, equipmentless, very talented. Steve Pine, House 13, Ashley Village, Bristol Polytechnic, Coldharbour Lane, Bristol.

GUITARIST 18 is desperate for work with an enthusiastic young band. Anything considered. Nigel Mankerty, 43 Lawson Road, Southsea, Hants.

DRUMMER, PRO, passport, wants band. Anything considered but preference for something which rocks. 062 686 5194. (Will move.)

GUITARIST SEMI-PRO wishes to join or form band working Winchester-/Southampton area, own transport. Write or phone and leave message. Keith, 14 Highcliffe Road, Winchester, 0902 783564.

MIDLANDS

MUSICIANS WANTED

NOTTINGHAM AREA Punk band reforming, requires heavy manners drums, wailing sax and dub bass. Dread punk material. Ring 0476 61577.

LEAD, BASS and drummer wanted to form punk band. Write, call, Gary, 31 Edison Road, Cotton Field, Stafford.

SNOT VAMPIRES (Leicester) require guitarist who plays dirty, loud, hard, competently and can read this advert. Phone Bagworth 564 (evening and afternoon), daytime Leicester (0533) 61265.

BASSIST DRUMMER wanted to form rock, blues band. Must be willing and ambitious. Contact Richard Mattey. Daytime Hereford (0432) 57331/6.

ROBB STACEY and the "Teenage Experience" require guitarist and drummer, with electric hair and fang teeth. Equipment essential. Phone Telford 612462.

TV EYE Birmingham New Wave Band need good drummer urgently. Gigs waiting. Phone Duf on 021 474 3659 (Birmingham).

ANY INSTRUMENT to join guitarist singer writer into rock (Clash, Dylan, lots more). Need me? 21 Terrace Road, Mansfield, Notts.

BRISTOL POLY musicians wanted to form amateur band. Blues/Rock orientated. Contact Dave Poyner, 8 Maurice Road, St Andrews, Bristol 6.

PUNK SINGER wants to form band. Contact Anna Kee, 40 Park Hall Road, Walsall.

BEATLE STYLE vocalist or musician prefer male to sing or play with male Pianist/organist Beatle fan. Ring Derby 363481.

LONE GROOVER seeks singer-/songwriter/poet for creative exchange, musical companionship, electric-/bizarre: Rodj Tilton, Philosophy Department, Warwick University, Coventry.

VOCALISTS WANTED

MEAN PUNK wanted for established Midlands punk band. Must be committed. No wasters. Pretty Nastie — 078583 3333.

WORK WANTED

BASS GUITARIST 17 seeks rock or New Wave Band. Needs residency. No time wasters please. Stephen Welch, Newark 2616 (Notts).

DRUMMER WITH three years practice and no drum kit looks for a punk or Heavy Metal band. Philip Lemos — Anstey 2198 (Leics).

SOUL DRUMMER wants professional band. Recent tours include Ben E. King, Detroit Emeralds, Eddie Floyd, Major Lance. Phone Knowle 6992. Glenn Busby.

PUNK VOCALIST Leicester area can't sing a note but will look good on front of album. Ask for Alex. O.K. — Leicester 884035.

COMPETENT DRUMMER to join semi professional band, 15 mile radius of Aylesbury. Not New Wave or Jazz. Aylesbury 25402. Evenings.

E. ANGLIA

MUSICIANS WANTED

HEAVY ROCK Band requires musicians willing to start a showmans band. Own material helps. Apply between six and ten p.m. Alan Shepherd 65081 (Norfolk).

ORIGINAL BAND need versatile rock drummer for work on demo-tapes. Ring Peterborough 262784.

CLASSICAL ROCK — Renaissance (not copying). Wanted: Keyboards player, guitarist, drummer, female vocalist. Mike, 49 Peyton Avenue, March, Cambs. Phone March 55465.

VOCALISTS WANTED

PUNK VOCALIST wants band, Cambridge, Haverhill area. No gear. Phone 0440-3809. Ask for Sean.

FEMALE VOCALIST required for original rock band in Colchester area. Phone Colchester 240033.

FREELANCE/SESSION all style accomplished drummer, good gear, transport. Available for gig etc. Lincolnshire and surrounding areas. Details Coningsby 42867.

WORK WANTED

VOCALIST SEEKS part-time work with high energy rock band near Colchester — own transport — original ideas — Tim — Halstead 3468 between 9-5 pm.

SAXOPHONIST AVAILABLE, form band or join one, rock, swing, Caledonia, soul, etc. 1 Saxon Road, Great Yarmouth, Norfolk. Great Yarmouth 58157 ext 12.

DRUMMER, YOUNG, accomplished, versatile, read/busk. Good gear, transport for gigs/residency, or to form pro minded band. — Coningsby 42867.

NORTH

MUSICIANS WANTED

KEYBOARD PLAYER. Wanted to form ELP type trio. Own gear. Age 18/21 male/female. With drummer and bassist. — Telephone Bollington 73049 after 6 pm.

GUITARIST AND drummer wish to join or form band in Leyland Chorley and Preston area. Andrew Smith, 19 Stanley Road, Farington, Leyland, Lancs, PR5 2RH.

BASS PLAYER and drummer for Sheffield based new wave band, must be young and ambitious. Ring now, Sheffield 669997.

FRUSTRATED GUITARIST/Vocalist/ songwriter seeks to form rock band of the 80s. No dreamers please. Ring Pete, Blackpool (253) 27999.

DRUMMER NEEDED for New Wave band. Semi new wave. Various gigs lined up. Phone after school hours. Average age 16. Sunderland 285316.

HULL PUNKS, guitarist wants to form enthusiastic high energy punk band. Paul 858156 (Hull).

DRUMMER WANTED for Hawkwind type band. Average age 16. Amateur if possible. Bradford, Shipley, Bingley area. Ring after 4 pm. Shipley 598124.

PUNK SOCIALIST musicians urgent. Lead guitarist, bass and drums. Resident Oldham/Ashton area. Transport(?). Fairly decent prospects. Phone Brin 061 6331651.

BASSIST 17—18 wanted for Salford based rock band. Telephone (061) 736 7331. Neil — Now.

DRUMMER WANTED for adventurous but inexperienced new wave band. Sheffield/South Yorks area. Phone Martin — Sheffield 333224. Absolutely anyone considered.

DRUMMER WANTED. Blackburn based band playing tuneful accoustic and rock music comprising: — two guitars, sax, violin, bass. Ring Mellor 2131 evenings.

SHEFFIELD GIRL wanted. Willing to learn drums, must be strongly built, liking heavy music. Write: 24 Grange Crescent, Sheffield.

GUITARIST NEEDED with vocals. Join experienced lead/bass Hull area. Male/female. Phone Allan, 792082.

"LEPER" WANTED to drum with new band in Todmorden. Must have dynamic rivvum, playing with "Jimmy Disease". Pref. own transport. Tod. 5287.

GUITARIST KEYBOARD, drummer wanted to form young (15—16) rock/pop group. Liverpool area. Carl Davies, 22 Woodford Road, Liverpool.

ALIEN BAND want drummer with no? ability willing to experiment in new form of music: Freethought and two brains essential. D. Hinten — Leyland 23609.

VOCALISTS WANTED

HEAVY ROCK band require good vocalist for Leeds based, Elwing. PA equipment preferably. Leeds 40061 — S. Dowgill.

FUN PERSON aged 17—21 with vocal ambitions and lots of enthusiasm, to complete rock band. North Yorkshire area. Thirsk 22050/22978.

DURHAM BASED rock band require female vocalist. Crook 3662.

WORK WANTED

INTO JAMMIN? Drummer/guitarist seek anywhere to practice — Liverpool — with own gear. Into R & B, Rock, anything productive. Communication Breakdown? Write: Phil Rice — 6 Canterbury Avenue, Waterloo, Liverpool, L22 2AX.

POOR VOCALIST wants to sing in punk type band. Aged 18, no equipment or experience — all I got is enthusiasm. Ring Clive Langham 0532 648575.

CONTINUED OVER

④

NME FREE CLASSIFIED ORDER FORM·

FILL IN THIS FORM (USING BLOCK CAPITALS PLEASE) AND SEND TO: PETER RHODES, NME FREE CLASSIFIED OFFER, ROOM 2529, KING'S REACH TOWER, STAMFORD STREET, LONDON SE1 9LS.

To appear next week this must arrive by 1st post Monday morning, otherwise it will appear the following week.

WRITE YOUR AD. HERE — ONE WORD PER BOX (The first two words will appear in bold type) Sorry — The Box Number service is not available. Please ensure your address and/or phone number is included in the copy.

WHICH HEADING DO YOU WANT IT TO APPEAR UNDER ?

- ☐ MUSICIANS WANTED
- ☐ VOCALISTS WANTED
- ☐ WORK WANTED (INDIVIDUALS ONLY)

WHICH REGIONAL HEADING ?

- ☐ LONDON & SE
- ☐ SOUTH WEST
- ☐ MIDLANDS
- ☐ EAST ANGLIA
- ☐ NORTH
- ☐ SCOTLAND
- ☐ WALES
- ☐ IRELAND
- ☐ OTHER

NAME

DAYTIME TEL. NO.

ADDRESS

■ *From previous page*

NORTH

WORK WANTED

WILLING LAD of 14 wishes to sing in young rock/punk group. Is confident and writes lyrics. Will work hard. David Delaney (Manchester) 223 1661.

PRO DRUMMER no ties, own transport, wishes to join pro or semi-pro working band in Merseyside area. Telephone 051 647 5497.

GUITARIST DESPERATE to form or join punk Motors type rock band. Fender, Gibson equipment and rarein' to go, available anytime. John Hall, 051 427 5216.

TENOR SAX require band into Richman type rock 'n' roll. Tony 061 437 8438.

GIRL 16 wishes to meet creative people with forming New Wave band in mind. Liverpool area. If interested phone 264 9232.

VOCALIST/LYRICIST wants in with genuine non-conformist new wave band. John Stamp, 17 Lark Lane, Ripon, North Yorks.

AMATEUR VOCALIST wants to join group or start group of his own similar to Brother Hood of Man and Abba. Steven Roberts, 76898 (Pontefract).

I WANNA BE SINGER in an amateur band. Willing to do Doors material. Write Denise, 7 Sheila Walk, Fazakerley, Liverpool.

SCOTLAND

MUSICIANS WANTED

YOUNG FEMALE vocalist wants young musicians to start group. Beginners, preferably own equipment. All types of music except Punkrock, Heavy. Elaine McCann — Glenboig 873608.

LA ROSSA from head to toe? Compatible and competent bass-player and drummer required to form band for future venture. Jas Sherry 634 5905 (Glasgow).

BASSIST/VOCALIST (commercial) good class, regular gigs. George Black (0387 [Dumfries] 62428).

WANTED LEAD guitarist and keyboards for country rock group. Record contract and tour on offer. Must be semi-pro. Steve Brownlow — 883 3972 (Glasgow).

DUNDEE'S BURNING! Want to join New-Wave band? Into Patti, Clash. Any sex, age, instrument considered. Boogie! Charlie Mulholland — Dundee 302236.

VOCALISTS WANTED

VERSATILE MALE singer needed to complete high energy Scottish band in Fife area. Own gear and transport. Phone Brian Steele — Cupar 4987.

VOCALIST WANTED for rock band. Own gear (pa etc). Transport if possible but not essential. Phone John 031 337 7676.

WORK WANTED

SLIGHTLY SILLY Bass player, own gear, twenty, wishes to join practical person/s attempting Yes, E.L.P. especially own material: Richard 041 334 6558.

RHYTHM GUITARIST seeks Dumfriesshire rock band. No experience but prepared to work like hell. Skynyrd influence. Phone Thornhill 585.

ROCK DRUMMER seeks work with band (Sabbath, Nugent, Free, Purple). Also is very keen. Phone John — Trabboch 426 anytime.

WALES

MUSICIANS WANTED

BASS GUITARIST required for new band rehearsing self-penned material. Aged 16—20 years, inexperienced. Telephone 4.30—6.30 pm, Newport 271622.

VOCALISTS WANTED

FUNKY VOCALIST wanted for soul and funk, black music band. Must have plenty of soul. Meredydd Davies, Llys Menai Avenue, Bangor, Gwynedd. Telephone 2970.

IRELAND

MUSICIANS WANTED

PUNK/ROCK & ROLL band being formed, contact James Lucas, 36 North Parade, Gorey, County Wexford, if you can contribute anything.

VOCALISTS WANTED

LAZY REQUIRE dedicated, tuneful, superstar-type vocalist, (into Zeppelin, Rory) must be willing to practice. Phone George — Belfast 52077 (Castlereagh).

WORK WANTED

RHYTHM/VOCAL/LEAD guitarist want others for band, into Rods, UFO, Pistols, Boogie! No unmusical bozoids. Phone Noel — 01 546 4890.

IoW

MUSICIANS WANTED

SOD OFF! — Unless you're a fast/imaginative/stupid new wave lead guitarist. Contact David, 32 Newbarn Road, East Cowes, Isle of Wight. Phone Cowes 6314.

RECORDS FOR SALE

14p per word

AAAG! WORLD'S Worst records. 10,000 singles in stock. 60's Soul, R 'n' R. Sunnys, 191a Munster Road, Fulham, London SW6, 01-385 5025.

ALBUM HIRE. Sae details Dianne, Taw Records, Westover, Ivybridge, Devon.

AUCTION/EXCHANGE large list includes Tyrannosaurus Rex, Creation, Episode Six Moles, Oscar, (Reaction), Leven and Hawks (Band), Hawkwind (Liberty), Shadows of Knight, Rip Chords, Taste, Dead "Star" EPs by Kinks, Small Faces, Eyes LPs by Greasy Trucker, Man "Penareth", Deviatns etc. Stones 12" blue vinyl to Dave 11 Woodside Road, Glenrothes.

AUCTION 1,400 singles, many rare, R&R, Soul, Pop, Punk. Also sale of LPs. SAE 26 Ripon Drive, Blaby, Leicester.

BARGAIN 45s UK/demos/imports. Mostly 10p-30p. Sae stating which lists required. (A) Progressive / rock (b) Soul (c) Oldies. 10a Falmouth Road, London, SE1.

BEATLES FOR Sale: Xmas, wedding, Roots, Fut, Tollie, Swan, Demos, Promos. Send sae for list. Offers to Nigel Young, 185 Lower Road, Rotherhithe, SE16.

BEST SHOP in London for deleted 60s singles and LPs. Curios, 453 Edgware Road, Maida Vale, Nr. Little Venice, W9. Open daily 11-6.

BLUES, ALBUMS, MUDDY, WOLF, Lighin Hopkins, Furry Lewis, Willie McTell and many more. Send sae for lists. Hendy, Ynysfor, Llanfrothen, Gwynedd.

BOLAN, ALBUMS, singles, 68-71, good condition. Offers, Sheila Merrydale, Church Lane, Kingsworthy, Winchester.

BOWIE'S HABIT of Leaving (Parlophone single) offers sae "Yarra" 45 Ongar Road, Addlestone, Surrey.

BOWIES THIN White Duke — double album — 1 copy only — offers to A. McGoldrick, 58 Coventry Drive, Dennistoun, Glasgow.

BUYGONE RECORD SALES The Magazine for 50s to 70s record collectors. Every month packed with 1,000s records, including many items you could spend a lifetime looking for, 45p including postage from 30 Radcliffe Road, West Bridgford, Nottingham.

CASSETTE LIBRARY. Large selection on pop, progressive and folk cassettes — annual subscription, no hire charges. Catalogue 20p from: Centra, 176a Coombe Lane West, Kingston, Surrey.

CHARTBUSTERS! S.a.e.: Diskery, 86/87 Western Road, Hove, Brighton. Callers welcome.

DYLAN ALBUMS unique collection of 23 for sale. Details sae 919B Brighton Road, Purley, Surrey.

ELVIS! CHRISTMAS album and 5 old single 1959/60 offers. 35 Hilrose Ave, Urmston, Manchester.

ELVIS CHRISTMAS album International. 0203 467315.

ELVIS HMV LP No. 2. also Truth About Me and 10" Loving You, offers 129 Walton Road, Chesterfield, Derbyshire.

ELVIS HMV 78s., Blue Suede Shoes 1956. I want you I need you I love you. 1956. Playin' for keeps 1957. Paralysed 1957. Best offers. John Giles, 5 Beverley Road, Cayton, Scarborough. N. Yorks.

ELVIS ORIGINAL HV 78s offers. Laird, 10 Druids View, Bingley, West Yorkshire.

ELVIS ORIGINALS complete set HMV early RCA records, offers. — Stewkley 473.

ELVIS PRESLEY cassette of rare interviews and unreleased soundtracks. £4.25. Cheque/P.O. to S. Groom, 92 Ringwood Road, Walkford, Christchurch, Dorset.

ELVIS PRESLEY French impact LP inc "Santa Lucia", "C'Mon Everybody", "Easy Come Easy Go", £1.95 incl postage. — Browns Mail Order, 29 Kings Drive, Gravesend, Kent.

ELVIS RARE Records, ring Derby 752690.

EVERY WHO single, Doors, Airplane, Mott, Rooster, Spoonful, Pretty Things, Simon, Garfunkel, Yes, Medicines. — 112 Melness Road, Newcastle upon Tyne. NE13 7BL.

EXCHANGE/AUCTION large list includes Outlaws (HMV), Heinz (Columbia), Dakotas, Paul Raven (Glitter), Johnny Kidd and Pirates, Spotnicks, Tornados (Columbia) Peter Jay and Jaywalkers, Roulettes, Shadows, Hunters, Twinkle, John Leyton, (Top Rank EP) etc. to 11 Woodside Road, Glenrothes, Fife.

GOLDEN OLDIES — Elvis, Bill Haley, etc. Some HMV sae 107 Tritton Fields, Kennington, Ashford, Kent.

GOLDEN OLDIES galore. Ex juke box records from 12½p. Hundreds of old hits. Most major stars. S.a.e. lists — Dept A/1, 82 Vandyke Street, Liverpool, L8 0RT.

HIT SINGLES from 1957 — 76 large, sae T.S.M. Records, 220 Victoria Road West, **CLEVELEYS, BLACKPOOL.**

LONG TALL Sally, You Still Want Me, Kwyet Kinks EP, King Size Session EP — Kinks Hippy Gumbo (Demo), Marc Bolan plus French EPs Love, Small Faces, Beatles etc. Offers + sae S. Fraser, 192 Buxton Road, Stockport, SK2 7AE.

OLDIES 56-76. Satisfaction guaranteed from our 26 page lists. Crammed with goodies 10p + large s.a.e. Seeking a special oldie? Details LPs/45s wanted. — With s.a.e. J. & J. Records Ltd., 24 Upperhall Park, Berkhamstead, Herts. Secondhand records/tapes bought and sold at our Market Stall, Watford Market. (Also Aylesbury Wednesday, Thame Tuesdays).

OVERSEAS READERS. Speedy delivery Records and Tapes. Large discounts. Free catalogue. Counterpoint, 12 Graham Road, Malvern, Worcs.

PASTBLASTERS! THOUSANDS available '56-'76. S.a.e.: 24 Southwalk, Middleton, Sussex.

PUNK DISCO Rock etc, 5,000+ singles from 20p. 500+ albums from 75p, 1958-77 lists, sae, 3 Ashton Way, Whitley Bay, Tyne and Wear.

RARITIES, DELETIONS, list, sae Jimmy, 70 Downfield Road, Cheshunt, Hertfordshire.

ROCK 'N' ROLL Lives on at Vintage record centre!! New shipment of reissued European LPs includes: Champs — Everybodys Rockin', Go Champs Go, Rare items Vol 1 1958-62, Rock a teens, Ricky Nelson — Ricky (inc. Boppin' The Blues etc). Ricky Nelson (inc Shirley Lee etc) Wanda Jackson — 1st LP, Rockin' with Wanda, Gene Vincent — Bluejean bop, Crazy beat etc. Piltdown Men, Duane Eddy, Tokyo hits, Stringalongs, Fireballs, Spotniks, Tornadoes (double) Scotty Moore, Link Wray etc. etc. All in stock now!! (All legitimate issues — no bootlegs!) Vintage Record Centre, 91 Roman Way, London N7 8UN. Closed Mons/Tues Tel (01) 607 8586.

RECORDS FOR SALE

14p per word

SELECTION OF mainly new LPS for sale. Telephone 01-459 1523 after 6.30.

SEXUALLY STIMULATING Record Sale. Yardbirds, Pretties, Man, Greasy Truckers, Medicine Head, Dylan, Gong, Zeppelin, Bill Nelson, Oldfield. Many more hard to find albums. Send sae to Hendy Ynysfor, Llanfrothen, Gwynedd, Wales.

78'S ELVIS. Hound Dog (HMV) Haley Rip It Up. Razzle Dazzle. Both Brunswick. All vgc. Offers. Box No. 3445.

FOR SALE

14p per word

BADGES: STRANGLERS, Pistols, Jam, Damned, Clash, Vibrators, Adverts 25p each. Plus many more, also patches, scarves, stickers. S.a.e for list. — Badgeco, 59 Piccadilly, Manchester.

BETTER BADGES. Beware imitators — we are the originators! B/W 20p; Boys, Clash Police, Complete Control, Snuff Rock, Obondage, I am a Cliche, Two Sevens Clash, Anarchy, G.S.T.Q. Vacant, Damned, Dave, Brian, Rat, Sensible, Ramones, Patti, Lou, Iggy, Adverts, Spex, Slaughters, Chelsea, Cortinas, Motorhead, Rings, Rasta, 999, Maniacs, Rods, Feelgoods, Keef, Lightning, Raiders, Stuff The Jubilee, Free Wayne Kramer, MC5, Legalise. Colour 25p. Blondie Teenage Depression, Keef Guilty, Petty, Jean Jacques, Nils, Parker, Dead, Selassie, Floyd, Wish + Moon, Hawkwind — Masters + Zin + Amazing + Ritual, Bowie, Ziggy, Dope. Add 10p P&P. — Box 99, 286 Portobello Road, London W10. OK.

COLOUR CONCERT photos, Genesis, Gabriel, Queen, Purple, Rainbow, Pal, Runaways, Alice, Kiki, Ferry, Stones, Bowie, Skynyrd, Floyd, Wings, etc. Sae Alan, 23 Heath Drive, Upton, Wirral, Merseyside.

DO YOU WANT A SUPERIOR TYPE OF BADGE? If so read on. Top quality art, colour and lasting badges that don't fall apart. Sex Pistols, Stranglers, Jam, Damned, Clash, Ramones, etc. Thin Lizzy, Status Quo, Yes, Genesis, Santana, Bowie, Beatles, Stones, Black Sabbath, Star Kicker, Kiss, Who, Bob Marley, Elvis, James Dean, Marylin Monroe, Gene Vincent, Eddie Cochran, Buddy Holly, plus many more. Send sae for list. 25p each plus sae to Toeprints & Co., 1 Glentworth Court, Edgware, Middx.

DYLAN, BEACH BOYS, Kingfish, Sons of Champlin, Big Star, Commander Cody and lots more in Dark Star 11. 50p (in p & p) from 58 Islip Manor Rd, Northolt, Middx.

FLEETWOOD MAC, Genesis, Clapton, Zappa .... **COLOUR** Concert photos. 10 postcard size prints £3.40 (12p postage). Send sae for list of others Pete Still, 30 Claremont Road, St Margarets, Twickenham.

IMPORT ROCK MAGAZINES — SAE / IRC for list Graffiti, (N55) 9 Shalbourne, Marlborough, Wiltshire.

INDIGO FAST Fading denim Jeans made to your measurements, stamp for details etc. Mr. Paul, (NME) 3 Middle Street, London, EC1A 7JA.

JAMES DEAN, Monroe, Garland, Beatles, selling magazines, photos etc. Send 50p plus large s.a.e. for rare example photo and lists. Other stars also available. — Simmons, 25 Rutland Court, Hove, Sussex.

NEW ANTI-Static velvet record cleaning strip. Cleans records automatically in seconds. Send 50p plus 10p P&P to Highlands Park Enterprises Ltd., 34 The Street, Wickham Bishops, Witham, Essex.

NEW WAVE — The Non-Academics live and swearing on cassette. Details, sae to Pogohouse, 81 Melrose Avenue, Sutton Coldfield, West Midlands.

NME'S SEPT 67 to present day, also Beatles Fan Club records 1967-68-69. Offers. Box No. 3442.

NME'S 1965-1977, hundreds LPs, 45s — state wants. Offers. — 35 Grange Road, Strood, Kent.

PUNK T-SHIRTS. "Destroy", red on white. Small, medium large. £2 plus 25p P&P. — Stuart Reynolds, 36a Thornhill Road, Rastrick, Brighouse, Yorkshire.

SF-UFO-Fantasy-Horror. Quasar's catalogue offers 1,000 mail order titles. Send 20p or large s.a.e for copy. Quasar Books, Flat 4, 81 Gloucester Street, London SW1.

THE BEST OF CREEM £1.35 (Overseas £1.70) See Graffiti.

THE WORLD is your recording oyster. 114ft ex-passenger/cargo ship with accommodation in comfort for 25. Cruising range over 3000 miles. Owner interested partner's with capital or will sell for £25,000. Cable or write Captain Cridland, C/O Poste Restante, Valetta, Malta.

YOUR NAME embossed on real leather belt 1½" fancy buckle £3.50 inc P&P. State waist size. Country Style Leathercraft, 61 East Street, Blandford, Dorset.

5¾" REEL 4 track mono tape containing 163 Elvis tracks. Any offers. Waltham Cross 20362.

MUSICIANS WANTED

14p per word

TWO BIRD vocalists want punk back up band drummer bass lead guitarists. Energetic mental and enthusiastic. Telephone Janine, Ingrebourne 71370.

PUBLIC NOTICES

14p per word

GONG DISCIPLES Everywhere hurry! Only 30 free copies of Radio Gnome part 4 'Return', written by Faithful Pixie left, hurry! Box No. 3444.

INSTRUMENTS WANTED

10p per word

PURCHASED FOR CASH, good Guitars, Amplifiers, Hammond Organs, Top prices — 01-836 7811.

BANDS

12p per word

A1 BANDS: 01-876 4542.

DISCOTHEQUES BANDS groups. — Tel 01-361 9385.

PERSONAL

28 per word

ALONE! MEET new friends, inexpensive, confidential and efficient service. Write: — Countrywide Introductions, ME/Martin House, Brighouse, Yorks.

BEAUTIFUL GIRLS from Europe, Asia, Latin America want correspondence, friendship, marriage. Sample photos free. Hermes-Verlag, Box 110660/H, D-1000 Berlin 11, Germany.

DOVELINC. SELECT your own partners and penfriends. For free sample photos sae/A17 P.O. Box 100, Haywards Heath, Sussex.

HOW TO GET GIRLFRIENDS, what to say, how to overcome shyness, how to date any girls you fancy. S.A.E. for free details: Dept NM, 38 Abbeydale, Winterbourne, Bristol.

JANE SCOTT for genuine friends. Introduction opposite sex with sincerity and thoughtfulness. — Details free. Stamp to Jane Scott, 3/NM, North Street, Quadrant, Brighton, Sussex, BN1 3GL.

LONELY... UNATTACHED... Over 18, Meet new friends. Free brochure Sue Carr's Countrywide Friendship Agency, Somerset Villa, Harrogate, Tel 0423 63525 anytime.

POEMS URGENTLY WANTED for publication. Send work for Editor's free opinion and subscription details. Oakland Ltd (AO) 9/11 Kensington High St., London W8 5NP.

POETRY WANTED over £1,700 in prizes annually. Subscription £10. For free criticism send to Regency Press, 43 New Oxford St, WC1A 1BH. Dept. A3.

POSTAL FRIENDSHIP CLUB. Introductions arranged by post for all ages. Postage stamp for our **FREE** colour brochure (please give your age) to Miss Chidgey, 124 NME Keys Ave, Bristol BS7 0HL.

WORLDWIDE OCCULT witchcraft, secret temple contacts etc. SAE Baraka, The Golden Wheel, Liverpool L15 3HT.

WORLDWIDE PEN Friends. Write for free details:— Pen Friend Service, PL27, SF-20801 Turku 80 Finland.

RECORDS WANTED

14p per word

ALL YOUR UNWANTED 45's and LP's bought or part exchanged for new records. Large collections urgently required. Send records of lists with S.A.E. — F. L. Moore (Records) Ltd., 167a Dunstable Road, Luton, Beds.

A QUICK service and top prices guaranteed for your unwanted LPs and cassettes. Any quantity bought. Send details with s.a.e. for our cash offer by return of post — Gema, Dept. NME, 1 P.O. Box 54, Crockhamwell Road, Woodley, Reading, Berks.

IGGY POP/Stooges live concert recordings wanted urgently. Box No. 3443.

RECORDS WANTED all types, any quantity, good prices, send lists. 26 Ripon Drive, Blaby, Leicester.

VERY HIGH prices (up to £20 each) paid for Billy Preston, Sweet Lord/cw Long As I Got (Apple 29)/Ace Occasion Band; In The Presence (MCA362)/Italian, German, French, Spanish, versions of Hopkin, Those were the Days, offers to Runzi, Bremen, Besselstr 21, Germany.

WANTED

14p per word

MARC BOLAN'S early single recordings (Bowland, Johns Children, Tyrannosaurus) Live recordings, interviews, re-recordings on cassette tape or original and photos, cuttings etc. Yves Anne, Amerikalei 144, 2000 Antwerp, Belgium.

NME 23.7.77 wanted. Will pay £1. — John, 3 Broadhurst Close, London, NW6.

PINK FLOYD cuttings urgently required. — Dave, 29 Gower Road, Hull, Yorkshire.

SONG LYRICS wanted, exciting proposition. Details (sae):— Robert Noakes, 30 Sneyd Hall Road, Bloxwich, Staffordshire.

WANTED ANYTHING Posters photos on Slade, Status Quo, Serge, Verhoeven, Schihagestraat 27, B2550 Kontich, Belgium.

SITUATIONS VACANT

10p per word

ESCAPE. EMPLOYMENT on Liners. Oil Rigs. Experience unnecessary. Details. Maritime Employment Guide. Price 70p. WORKING Holiday and free travel guide. Price 80p. — Mailex, Novembereve House, Oakhill Avenue, Pinner, Middx.

WORK AT Home hand addressers, mailers. Typists required. Experience unnecessary (send stamp for details). Mailhouse Services, (Dept. 1ME2), 43 Partridge Drive, Cambridge.

INSTRUMENTS FOR SALE

10p per word

SLIDE STEEL, Mint, boxed, £30. — Dave 349 1122 days.

SONY TC153SD Stereo Dolby Portable cassette deck £140 ono. — 35 Hilrose Ave., Urmston, Manchester.

SPARKY'S PIANOS, Painets, Organs, Musical Instruments, Antique furniture dept. Picture Gallery, Piano Museum, Old Clocks, Ten Piano showrooms, free Sparky and Nessy badges and car stickers. Sparky's Pianos, Warwick Road, Sparkhill and Sparkbrook, Birmingham. 021-773 2289.

MUSICIANS!

There are loads of JOBS going on PAGE 59

GIGS WANTED

10p per word

CHATEAU A DYNAMIC funk rock band (own material) require management, agency, gigs etc. Genuine offers please. — Newton Abbot 66142.

FLAT OUT two guys guitars banjo percussion mainly original material seek gigs Glasgow area, tapes available. — Telephone Eddy, Cumbernauld 34931.

FUR COUGHS want gigs gigs want Fur Coughs Fur Coughs want gigs gigs want Fur Coughs. — J Barnett, Stevenage 3388 X347.

GIGS WANTED for progressive rock band Nasty in Glasgow area and surrounds. Preferable large venues, 5 piece. — Telephone 041-883 5258.

NEW WAVE Band The Tickets want gigs, cheap for the brilliant exciting music we play. — Ken 01-836 1653 (day) Max 01-998 1268.

ORGANIST/PIANIST now available for dances, singalongs, groups, accompanying. Also seeks musicians to form MOR group. — Clive, Newquay (06373 2853).

PUNK BAND The Thalidomides require gigs we have lead, bass, vocals, drums. — Telephone Leicester 712083, 4.30 to 5.15 Fridays (Haggle) . . .

PUZZLE. AN average four piece dance pop/rock band who enjoy playing music. Parties, social events, etc. Cheers. — Braintree 25558.

SEVERED LYNX a five piece band (harmonies to heavy metal!) Will consider any work in Blackburn area. — Phil, Blackburn 664735.

STEVE HOOKER + The Heat need gigs or agent. EP out on own label. — Telephone Duncan Southend (0702) 614992 for details.

THE END are not playing at most London venues but they would like to. — Telephone 01-992 0880 or 02513 24302.

TOUCHWOOD PLYMOUTHS Top pop harmony band featuring two girl singers looking for good work. — Telephone for details, Plymouth 0752 778323.

TRASH, TRASH Equal new wave band with talent want work. Anything legal considered. Good times guaranteed mann! Pretty Nasty, Park House, 96 Lichfield Road, Stone, Staffs.

TUITION

14p per word

SITAR TABLA Tuition 01-574 8876.

THE IVOR MAIRANTS POSTAL GUITAR COURSES Helps you to become a perfect technician. A special cassette of the exercise in the 12 lesson plectrum technician. A special cassette of the exercises in the 12 lesson plectrum guitar course recorded by Ivor Mairants is now available. Cassette for Spanish Guitar Course in preparation. Send for particulars to **IVOR MAIRANTS MUSICENTRE,** 56 Rathbone Place, London W1P 1AB.

FAN CLUBS

14p per word

GILBERT O'SULLIVAN Official Fan Club. Send stamped addressed envelope to P.O. Box 51, Newcastle-under-Lyme, Staffs.

ROLLING STONES OFFICE. Be a member of the official fan club for Scandinavia and U.K. Details from Box 280. 1502. Copenhagen v, Denmark. Enclosed envelope with your name/address.

ENGAGEMENTS WANTED

10p per word

A1 ACCORDIONIST: 01-876 4542.
A1 PIANIST: 01-876 4542.

PUNK BAND NAZI London gigs, December 10 onwards. Telephone Eddie, Wargrave 3766 after 7.10.

PROPERTY FOR SALE

14p per word

SUSSEX. OUTSKIRTS of Brighton. Well known pop star's 15th century Manor House. Absolutely exquisite. £58,000. f/h. — Telephone Brighton 691621.

REHEARSAL STUDIOS

STUDIO INSTRUMENT HIRE
7-9 Market Road,
London, N.7
01-609 3041
P.A. Equipment and full rehearsal facilities available

THE TUNNEL STUDIO
De Luxe Studio. Easy Access. Demos
Comprehensive Equipment Rental
Storage
Tel. Mark 928 6649 or 735 6517

AN ABSOLUTE BARGAIN
Eight-track £8.50 per hour. Special all day rate £50 (seven hours), 4 in 8 out mixer, master room reverb, DBX compressors, HH multi-echo, ADT, free use of all studio equipment, drums, amps, string machine, piano. Established for eight years. Friendly atmosphere and great engineers.
FAIR DEAL RECORDING STUDIOS
HAYES, MIDDLESEX.
01 573 8744 01 882 4128

RECORDING

14p per word

ELLIE JAY Records — record and sleeve manufacturing services, orders accepted now for pre-Christmas delivery. — Ring 01-908 2735.

MUSICAL SERVICES

14p per word

EARN MONEY songwriting. Amazing free book tells how. — L.S.S., 10-11 (X) Dryden Chambers, 119 Oxford Street, London, W1. 7p stamp.

LYRICISTS, SONGWRITERS. Why waste your talent. Write B.C.M., Leeber Music, London WC1V 6XX.

LYRICS WANTED. No publication fee. 11 St. Albans Avenue, London, W4.

LYRIC WRITERS! Make most of your words. Details (sae) Glovers, 5 Beadon Road, London, W6 0EA.

PROFESSIONAL COMPOSER needs lyrics, sae details 12 Dawsmere Close, Heatherside, Camberley, Surrey.

SONGWRITER MAGAZINE explains copyright protection, recording, publishing royalties, songwriting competitions and interviews; famous songwriters. Free sample from International Songwriters Association (NME), New Street, Limerick, Ireland.

VERSATILE LYRIC writer would like to join up with songwriter. John Hagger, 26 Ringwood Road, Verwood, Dorset. Telephone Verwood 4340.

YOUR SONG recorded professionally. Henshilwood, 130 Frankby, W. Kirkby, Wirral.

KEYBOARDS/ BACKING SINGERS
a Group with ace management require above personnel. Must roll and rock well.
John — 01-452 3133;
Simon — 01-722 2629.
No Kunks please!

Computer Dating...
Find Friendship, Love or Marriage. Dateline, Europe's largest most successful and reliable service for all ages in all areas – Send for free colour brochure & details Now –
To: Dateline Dept (NM)
23, Abingdon Road, London W8
Tel: 01-937 6503
Dateline

DISCO SCENE

All lineage in this section 14p per word

DISCOTHEQUES

DAVE JANSEN 01-699 4010

DISCOTHEQUES 01-965-2826/2991

DIVERSIONS — Ring Jeff 01-952 0502.

HATFIELD POLY. Hatfield 68343/4.

NEVER A Dull moment. The Mad Hatter Mobile Disco, 01-254 6812. Every show carries a Government Health Warning.

'NO EXIT' Discotheque. — 01-776 0970.

MARK ONE Discos. The ultimate in disco entertainment. Book now to avoid disappointment. — 01-699 9463.

STEVE DAY. Tel. 01-524 4976.

FOR SALE

HH P.A. I.C. 100 two 2×12 dual concentrics, 18 months old. Tip top order. — Guildford 34822. £300 or near.

PROFESSIONAL DISC JOCKEYS
For first class contracts in Scandinavia.
Minimum £400 + per month.
Accommodation and food free with Europe's largest Agency **ARTIST CENTRE.**
Auditions on Tuesday October 11th.
Applicants telephone **TERRY RAY**
(STD 0268) Basildon 22514.

THE STRANGLERS

HUGH CORNWELL with FINCHLEY BOY

■ *From page 8*

Despite his deep affection for chemistry he stresses — like Burnel — both prime physical fitness as well as a highly cultivated intellect. "You should be really fit," he chides. "Speed's no good, it sends me to sleep . . . and dope keeps me awake!"

"Drugs make you body and mind soft and flabby," JJ says contemptuously. "We don't need that kind of decadence."

"Jean-Jaques and I are *naturally* very speedy guys," Hugh smiles.

JJ discusses with one of the FBs the possibility of hostilities at a forthcoming gig in Canterbury where they have had trouble in the past. When I hear the lengths to which the Finchley Boys would go in order to win any confrontation I realise for the first time just how fanatical their dedication is to the role of The Stranglers private army. No more heroes? If The Stranglers ain't heroes then what are they? Even Trotskyists have to sign autographs.

JEAN-JAQUES BURNEL'S recent trip to Japan and more specifically his discovery of the writer Yukio Mishima who committed *seppuku* (ritual suicide) in 1970 at the age of 45, has had an enormous effect on him, almost as if he feels a total empathy with Mishima's samurai code of complete control over mind and body.

As The Stranglers, the Finchley boys and three nubiles met at the gig sit around someone's hotel room, JJ waxes lyrical on the man and his lifestyle.

"He was often wrongly accused of being right-wing and a latent homosexual, just because he had a private army of young men and he took great pride in his body, he didn't like his body getting old . . . he got into karate very late in life and attained black belt status very quickly . . . he was very conscious of his body, it was a very erotic, narcissistic thing . . . like being on stage . . . I mean, I love the *feel* of the guitar in my hand . . ."

JJ digresses to tell me how disgusted he was the last time he was in Canterbury to see a gang of kids all kicking seven shades of excrement out of one lone victim.

I know he truly believes it was a sickening display of playground-bully GBH, but feel the need to relate the story he once told me concerning the 100 Club meeting of the eulogised Dagenham Dave (their first disciple and a 30-plus year old labourer who blew his sizeable wage-packet on a life-style of total hedonism) and the then neophyte followers the Finchley Boys.

On that night Dag Dave was the victim of pack-mentality and later committed suicide by jumping off Tower Bridge. Wasn't that exactly the kind of selective destruction you despised in Canterbury?

"No, it wasn't . . . Dag Dave started it because he was jealous and . . . he changed a lot in the last year of his life, he really did . . . he was in his own world at the end . . ."

"He fought the lot of us," a FB says with deep respect. "He was so far ahead, he was in his own civilisation . . ."

"He was in the mud by the river for weeks before they found him," JJ tells me.

How do *you* feel about suicide, Jean-Jaques?

"I think . . . it's a cop-out, a bit of a cop-out . . . BUT, Yukio Mishima committed the *seppuku* of the Samurai Code . . . and Dave was just so far ahead . . ."

THE NEXT day we drive to Bracknell after stopping off at the gaff in Knightsbridge where Hugh Cornwell lives on a mattress in a hole in the wall. A 17-year-old ex-student of Cornwell's plus his girlfriend-nubile have come to see him. The kid just got busted for acid / coke / speed / dope / name it when the 15-year-old nubile's mother turned him in to the law.

"Great kid," JJ says as we hit the road. "And what a nubile."

"I've told him to try for Jesus Christ," Cornwell tells JJ as they sit talking in the front seat of the combo's van, and later someone tells me Jesus Christ is a university in Cambridge.

We arrive at Bracknell Sports Centre for the gig and JJ says that he used to enter karate competitions at this venue.

"Maybe you'll be in another one tonight," Cornwell jests, referring to the imminent arrival of their Hell's Angels mates. As it happens, the Angels show up as planned prior to the gig, rancid and ferocious on sparkling Harleys, but they create no trouble whatsoever . . . the only abrasive moments coming when the band tell the Angels they can sit on the stage behind them while they play their set, which shades the eyes of the Finchley Boys with faint green envy.

The band spend a lot of their time after the soundcheck hanging out with the Angels, and graciously accepting the bikers' offer to throw an Angels party for the band after the gig.

The second date of the tour gets a reception of mass-orgasm so rapturous that it would appear The Stranglers are now achieving such mass-worship proliferation that their policy of playing only venues with no seats will be virtually impossible.

It's like a sauna in the gig with numerous pogoers flaking out. One of them, a nubile, is pulled on stage and carried to one side as the band play "No More Heroes" and the Stranglers stop the song and say they're temporarily leaving the stage.

"Until we find out if the chick is all right."

The Stranglers are touched with genius. Okay, boys, take it away . . . *"I've got to lick you little puss and nail you to they . floor . . ."*

Applause.

1965-1975
A DECADE OF
THE WHO

JUST OFF THE PRESS!

The first book ever to appear on this remarkable rock group. And the only one to contain a section specially written by Peter Townshend. Tells the full, dramatic story of the Who from 1965-1975 in words, music and photographs, plus reproductions of 40 paintings commissioned for this book. Features the words to over eighty of their songs–forty of them with the music. Fascinating text includes the true, inside story of 'Tommy' as it has never been told before. Complete with dozens of photographs, many of them published for the first time. £4.50, 240 pages, ISBN 241 89809 9.

To: your local music shop or direct from Music Sales Ltd, 78 Newman Street, London W1P 3LA. Please send me:

____ copy(ies) 'A Decade Of The Who' @ £4.50 plus 35p postage.

I enclose a total of £____ by cheque ☐ postal order ☐
(tick whichever applies)

Name ____________ BLOCK LETTERS PLEASE
Address ____________

MUSICAL INSTRUMENTS
from INDIA

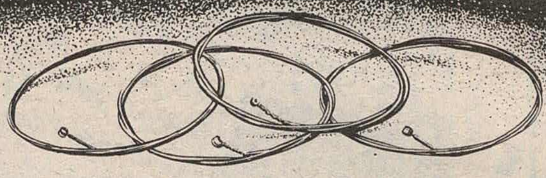
SITARS · TABLAS · SHENAIS
HARMONIUMS · FLUTES

records of ethnic music
the finest
exotic incense & perfumes

Call or write
for free illustrated catalogue

QALANDAR MUSIC
53 West Ham Lane.
London E15 4PH
Tel. 01-534 6539 - 7543

Bruce Foxton's
"Swing Bass"
Guitar Strings



Once Used, Never Forgotten ROTOSOUND music strings

LIKE MUSIC?

BELL MUSICAL INSTRUMENT JUBILEE FAIR

NEWTON AYCLIFFE RECREATION CENTRE
TUESDAY, 18th. OCTOBER, 1977 1pm-9pm

FREE! Demonstrations and Exhibition of latest models from leading manufacturers of:

GUITARS · DRUMS · ACCORDIONS · HARMONICAS · ELECTRONIC ACCORDIONS · ELECTRONIC PIANOS · STRING INSTRUMENTS · BRASS and WOODWIND INSTRUMENTS · RECORDERS · AMPLIFIERS · MICROPHONES · ORGANS · RHYTHM UNITS · SYNTHESISERS · and a host of accessories PLUS LIGHTING and DISCO EQUIPMENT.

All available from:
BELL MUSICAL INSTRUMENTS LIMITED
LEASIDE NORTH, AYCLIFFE TRADING ESTATE
nr. DARLINGTON, Co. DURHAM

BELL'S
FOR EVERYTHING MUSICAL

CHORD ORGAN CATALOG
DRUM
BRASS and WOODWIND INSTRUMENTS
Piano, Button and Electronic Acc
guitars amplifiers accessories

ANY 2 CATALOGUES FREE

Get the instrument you want from BELL'S. Keen prices and hire purchase terms available. Call and inspect our fabulous range or tick any two of the boxes below to receive latest comprehensive Bell Catalogue on the instrument in which you are interested.

GUITARS, AMPLIFIERS and ACCESSORIES. ☐
PIANO, BUTTON and ELECTRONIC ACCORDIONS. ☐
DRUMS and ACCESSORIES. ☐
BRASS and WOODWIND. ☐
CHORD ORGANS. ☐

Return this with your name and address and POST TODAY!

BELL'S
MUSICAL INSTRUMENTS LTD
(Dept. MX70)
157/159 EWELL ROAD
SURBITON, SURREY, KT6 6AR
Phone 01-399 1166
Callers welcome Open all day Sat

Ron's Music
39 PIONEER MARKET
ILFORD LANE, ILFORD, ESSEX
Tel: 01-478 2292

KEYBOARDS
Korg 770S Synth rrp £497, Our Price £459.95
Korg Polyphonic 1 rrp £867, Our Price £795
Hohner Pianet T rrp £357, Our Price £325
Hohner K1 Piano rrp £331, Our Price £295

PERCUSSION
2nd Hand Premier Kit. All new stands and Snare Drums £275
Shaft 5-drum kit complete £225
Olympi 1031 kit complete £260

AMPLIFICATION
Marshall 8-Channel P.A. desk with reverb rrp £244, Our Price £225
Marshall 100 watt superbins rrp £172, Our Price £150
Marshall Stacks, Combo, etc, always in stock

EFFECTS
M x R Envelope Filter £55
M x R Phase 90 £80
M x R 6-Channel Graphic Equaliser £55
M x R Blue Box Guitar Synth £78

Access and Barclaycard accepted
H.P. terms available
All prices include VAT
MAIL ORDER SPECIALISTS
FOR STOCK FAX AND INFO CALL:
01-478 2292

MUSICIANS PAGE 59!

PLAY THE GUITAR
By Christmas

Place the CORISTA on your guitar and simply press the keys to finger all the chords you need. We **guarantee** you'll be playing by Christmas. Used in schools throughout the country. TV Magpie called it 'The most amazing device ever invented.' Instruction manual included.
Only £7.60 plus 40p P&P
B.I.S. (NM/5)
ST. HELEN'S MILL
ABINGDON, OXON
Send S.A.E. for free brochure

MUSICAL EQUIPMENT AUCTION
400W PA with remote mixer (offered as a whole or in parts), drum kit, Fender Bassman amp/speaker, steel drums, two Peavey projectors and assorted items.
At 2.00 pm on
Sat. 8th October at
CHAT'S PALACE,
Brooksby's Walk,
LONDON E.9
Viewing commences at 11 am
Enquiries and inclusions:
01-985 6153

10% DEP
UP TO 36 MTHS TO PAY
DOWN UNDER
Keyboard
Keyboard Harmony Ltd
82 High Street Redhill
Surrey RH1 1SG
Telephone: Redhill 68821
Speedy Mail Order Service to your door
BARCLAYCARD
ACCESS

Gibson SG Special	£225
Gibson Melody Maker	£200
Fender Telecaster	£205
Fender Jazz Bass m/neck	£275
Fender Strat, black, m/neck	£275
Antoria Professional	£283
Ibanez Twin Deck, white	£220
Gherson Les Paul & case	£136
Gherson Les Paul Custom	£150
Gherson Tele Custom	£136
Yamaha SG 2000	£585
Yamaha SG 1500	£485
Yamaha SG 1000	£485
Yamaha SG 500	£365
Yamaha SF 1000	£365
Yamaha FG 336	£86
Yamaha FG 340	£97

Traynor YGL3 100 Combo	£326
Traynor YGM3 30 Combo	£127
Traynor YGM4 100 pa/rev	£156
Traynor YGM6 100 pa/rev	£526
Traynor YSC3 4x8 cols	£126
Traynor YSC2 4x12 cols	£156
Traynor YMI 50 watt Mon	£126
Traynor YMII 100 watt Mor	£212
Traynor Bass Mate II	£146
Traynor YCV212 Vega Cab	£195
Yamaha G25 25 112 Combo	£169
Yamaha G50 112 Combo	£259
Yamaha G100 B212 Combo	£339
Yamaha P2200 400 watt X2	£499
Yamaha 410H 100 watt cab	£465

Yamaha Strings in stock
Yamaha Spares all models

YAMAHA PRO CENTRE FOR ALL YAHAMA PRODUCTS·

Yamaha FG180/1 Jumbo	£95
Yamaha FG 260 Jumbo	£118
Yahama FG 580 Jumbo	£199
Yamaha FG 375 Jumbo	£154
Premier 6-drum red	£680
Maxwin Stage 705	£200
Maxwin Stage 704	£180
Star Double kit	£250
Shaft 5 drum, black	£250
All Premier spares	
Tama 5-drum plat	£525
Sonor Black Pearl	£185
Olympic 5-drum, new	£250

MXR Phase 45	£48
MXR Phase 90	£72
MXR Phase 100	£109
MXR Graphic 6	£49
Wing Resounder I	£63
Wing Resounder II	£65
Roland AP2 Jet Phaser	£51
Roland AP7 Jet Phaser	£76
Roland Jazz Chorus	£102
Roland Graphic 10	£96

Yamaha YC 25D Organ	£907
Yahama CP 30 Piano	£955
Yamaha C550 4 note Poly	£1260
Yamaha CP70 Port. Grand	£2500
Davoli Synth	£195
Korg Synth	£285
Roland 202 Str	£565
Roland SH 1000	£585
Yamaha SY2	£687
Korg 700S	£395
Korg 800 DV	£795
Roland SH 3A	£650
The Cat Synth	£625

Amps · Drums · Guitars
ALL THE ABOVE GEAR IS AVAILABLE ON OUR LOW-COST HIRE
Music · Repairs · Keyboards

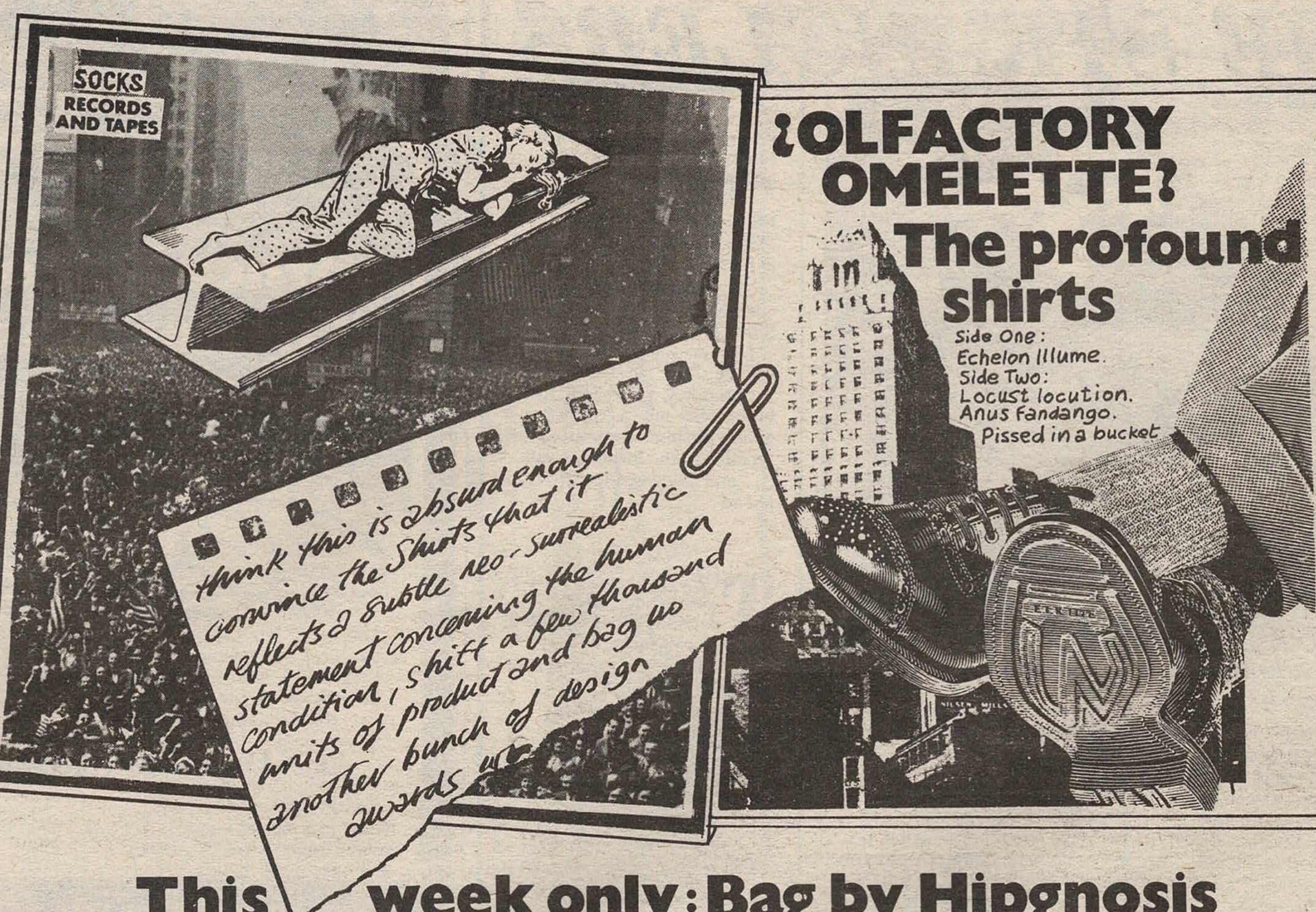

SOCKS
RECORDS AND TAPES
¿OLFACTORY OMELETTE?
The profound shirts
Side One:
Echelon Illume.
Side Two:
Locust locution.
Anus Fandango.
Pissed in a bucket
think this is absurd enough to
convince the Shirts that it
reflects a subtle neo-surrealistic
statement concerning the human
condition, shift a few thousand
units of product and bag us
another bunch of design
awards ua

Illustration by LOWRY

This week only: Bag by Hipgnosis

I'M ANGRY! Today I tried to get tickets for The Clash gig at Bath University only to be met with the retort: "No tickets to non Students Union cardholders."

Ferchristsakes! Do you have to be a member of the intelligensia to see The Clash now? Wasn't it long-haired loutish college and university audiences who used to throw bottles at punk gigs before they became acceptable? Now they're the only ones who can bloody well see them.

I can understand Clash not wanting to play Colston Hall if they wanna do non-seating gigs, but what about Bristol Exhibition Centre? That's non-seating. It's had gigs before and at least then there would be no audience discrimination.

What about it, Bernard?

PHIL, Redland, Bristol.

The volatile form of politico-rock performed by Mr Strummer and Co may well be deemed by the Ministry of Certain Things to be best kept away from lunkheads like you and me Phil, who'd rather not mingle with 'loutish college' types and who certainly won't be shaping Things To Come like what they will. Still, you'd think someone would've picked up on Clash's "Complete Control" ad, the dubious morality of which . . . oh, hang about. — M.S.

WASN'T THE ad in your rag recently great? You know, the one for The Clash's "Complete Control". Well, that photo is from — believe it or not — Ireland, the home of anarchy and Guinness. To be more precise, Derry.

I know that fellah in the ad. He's my father actually, and he is peacefully watching the centre of Derry burn down. Joe Strummer is right when he asks if it's the city of the dead. It sure is, along with Belfast, Newry and Strabane, where the security (sic) forces make sure everyone is secure by harrassing them all the time. We're halfway to anarchy over here and the amazing thing is — I'm enjoying it! Ireland's gonna become Britain's Cuba and I can't wait because I'm fed up, just as The Clash, Pistols, Damned and all the rest are.

UNKNOWN SOLDIER, Ireland.

I don't know whether they're all *that* fed up, Mr Soldier. — M.S.

HOW NAUSEATING, nasty and fascist is the new Motor's advert. It depicts Jayne Mansfield saying: "I lost my head over The Motors."

Remember how she died: Accidentally in a car crash, her head was sliced off.

That kind of publicity is much more offensive and revolting than anything punks have done, with all that pathetic fuss from the establishment.

The staff at *NME* should have barred it from being printed, although of course in these days of threatening mergers, and inflation, one can't say bye-bye to the odd penny or two.

I wonder what caption the Motors will put with a picture of Marc Bolan's car crash?

SUSAN STEIN, Battersea, London.

P.S. I'm also writing to the A.S.A.

You're quite right to inform the A.S.A. of your distaste for The Motors' campaign. It is obnoxiously tasteless, which is one of the reasons *NME* didn't run either the Mansfield ad or the one depicting Hitler saying "The Motors are a gas". You must've seen the ad in *Snouds* or the other one. By the way, there's also dissension within the Virgin camp over the ads. — M.S.

NEW ZEALAND is one beautiful country to live in, and while rock is never quite alive and well there are a great number of us who live by our hi-fis and pub gigs. We want you to know this (or I do anyway) because our guiding light is the one and only great black and white rock weekly, *NME. (Album winner. — M.S.)*

Get this: we have our punks (eg. The Scavengers, Reptiles), we have progress in music (bands striving forward and beyond), we have our very own FREE rock press. We gave you Split Enz *(Ta. — M.S.)*, we have our second hand record shops, some excellent reviewers, lots of talent, recording studios, lots of drugs, a music festival now and again, talent quests, at least one TRUE rock weekly TV programme, and much more besides. Some of us even have jobs.

NME arrives here three months after it's published, but then so do the records so I guess it's no great disadvantage.

GREG GWYNNE, Dunedin, New Zealand.

Three months later . . .

IF YOU had told me when I was eighteen years of age and greeting another guy in the street because he also had long hair, that in five years there would be kids hating other kids as the essential part of a movement, I would have said you were a figment of insidious imagination from the Academy Cemetery. It's truly amazing how many Waves have to break over an Establishment before it finally erodes away.

KICKSTART JANIE, Archland, New Zealand.

P.S. Charles Shaar Murray is a good man. It would be hilarious to actually meet him.

Six months later in the Charlie Murray Bag . . .

I WENT down the Nashville on Friday last to see the Lew Lewis Band. They didn't play but instead the lively audience were treated to a powerful r 'n' b band — I refer to the inimitable BLAST FURNACE AND THE HEATWAVES.

As I sit here writing, Little Feat spin on the turntable and I wonder how such a talentless band who can hardly play their instruments dare play the Rainbow while greats like Blast Furnace and Co wallow in obscurity. *(This is going too far. — M.S.)* Blast on lead and the tall bloke on blues-harp smashed their way through such hallowed classics as "Ramblin' Rose", "Memphis" and "Me and the Devil", breathing new life into these poor worn out songs.

The audience, consisting of such luminaries as Nick Lowe, Lemmy, Lew Lewis and Rob Tyner, went bananas, apples and bats. I danced till I dropped — great band!!

EDIP, London, W14.

This is the last time we're telling CSM's mum to stop sending in these over-the-top epistles. — M.S.

IS MY copy of the Unlimited issue (Sept. 3) more collectable, as it has had pages 21 and 22 removed by the censor? It takes three weeks to get here. What have I missed? Any offers?

PAUL LEES, Riyadh, Saudi Arabia.

Oh, what a shame. Its collectability value is now virtually worthless since the censor has carefully excised an ad for Camel's "Rain Dances" album (page 21) and Man Arai's debut single ad (22). — M.S.

WHAT THE 'kin -hell is Monty Smith on about? How about reviewing the LP instead of slagging Mancunians. OK, it's old wave, if you don't like old wave don't review it. Out here in Doomstown there are many old wavers who like Sad Cafe and us B.O.F. just might get up to smoke and screw you Monty.

I like new wave, too. Is this technically possible?

EXILED MANCUNIAN, Plymouth.

Actually, Exiled, yours is probably the least threatening of many pro-Sad Cafe letters. And I like music, not bleeding labels. — M.S.

GREAT REVIEW of the new Dan album, but Walter Becker first played solo guitar on "Pretzel Logic" (the title track) and "East St Louis Toodle-O". He also contributed that godawful solo on "Black Friday" (from "Katy Lied") if my ears are any judge. The guitar solo on "Peg" is by Jay Graydon, NOT Steve Khan.

Bah! It's silly mistakes like these that made your recent Bell and Clarke piece such a maddening read.

DAVE GREGORY, Purton, Swindon.

I don't know, all this bitching over a few guitar solos. — STEVE CLARKE.

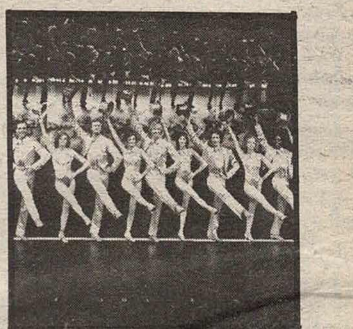
FOR AS LONG as I can remember, touring bands have been avoiding Aberdeen like the plague. Already this year I have had to go to either Glasgow or Edinburgh to see Hall and Oates, Zappa, Lofgren and Todd. OK, so these examples are all American visitors limiting themselves to carefully chosen venues, but what of our own home grown superstars? Even The Stranglers, who graced the Granite City once before, have decided to stop at Edinburgh this time round. Things must be bad if the best concerts I've seen here were when Taste, Chicken Shack, Stone The Crows and Family were on the road.

So Bowie, Tull, Graham Parker have all been in town since then (and thanks to them) but the point is that their visits have been too few and far between and the people who live here and spend as much money on albums as anybody else, deserve better.

Much love to Dr Feelgood, Mink De Ville, and Fabulous Poodles who may all be visiting sometime in the long cold winter that lies ahead. Pass the word around, Scotland neither begins at Glasgow Apollo nor ends at the Edinburgh Playhouse, and Aberdeen is no risk. If Guys and Dolls with Sheer Elegance plus 5000 Volts can sell out, then surely anyone else can.

— JOHN HAY, Aberdeen, Scotland.

So, go north young bands. — M.McS.



LAURENCE OLIVIER, third from left.

YOU'LL probably wonder why I bothered to write this. I hope not though. It isn't for arguing which is the better music. I don't know anymore. Perhaps I never did.

Can you please just brighten up a sad girl by putting a pic (as he is now) and a few lines about Sir Laurence Olivier. He's a beautiful actor and, for me, his films can make a bad day good. I'm not a boring old fart, I'm young. There must be just as many boring young farts. Sir Laurence Olivier is not a boring old fart. I hope you agree.

HOLDING ON

Er, excuse me, I've got an appointment on planet earth. — M.S.

THE '60s left in an aromatic purple haze of marijuana and crushed flower petals. The '70s arrived with an aura of unreality. In love with the modern, though there are no more heroes?

Dissatisfaction ain't the answer, neither is constant hatred of change. Be warned puny humans — your time of reckoning is near. Worried?

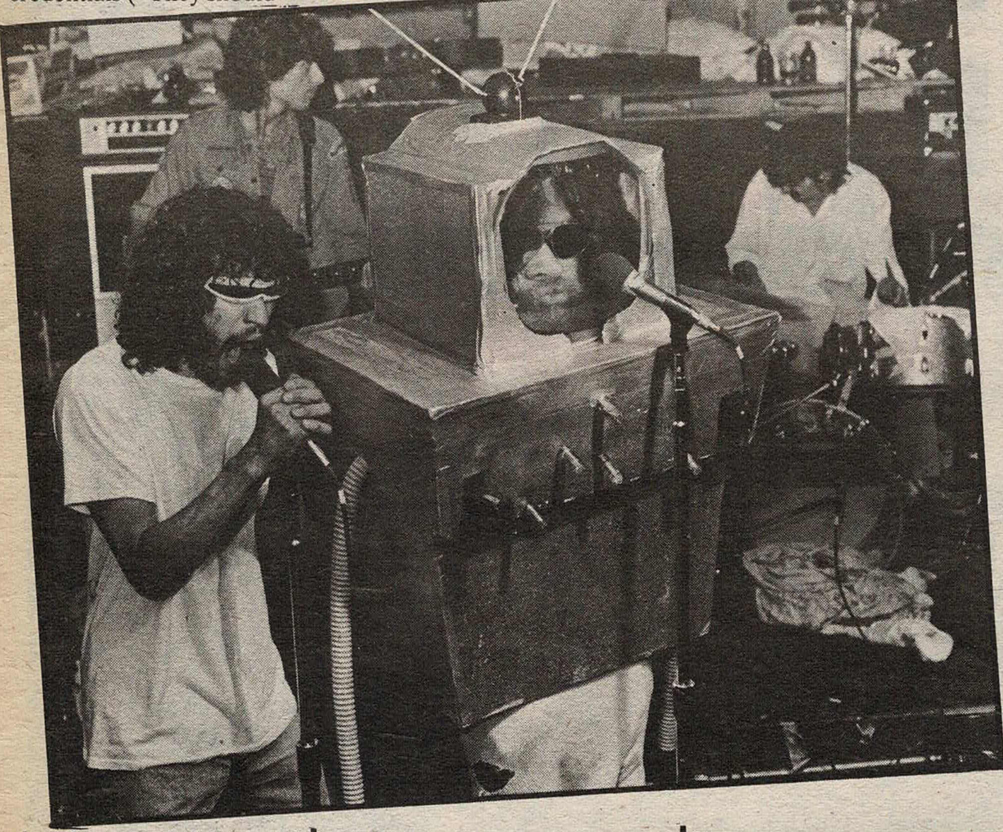
THE ALIEN

Oops, wrong planet! — M.S.

Botched by MINTY SMOTH

I Think We're Alone Now
One of the World's Classic Pop Singles from The Rubinoos
the Rubinoos . . sounds like . . 2 Canoes
Beserkley "Home of the Hits" BZZ3
HEAR IT . . . all the time on all good radio stations, BUY IT . . . anywhere
The Rubinoos like Girls, Making Music, and You buying their records.

teazers



Nasty habits, parts 1, 2 & 3: (above) T.V. GUIDO of Chicago band, STEEL TIPS, displays his transistors in public; (right) SNOOKIE of SIC F-CKS shamelessly seeks publicity (and, equally as shamelessly, gets it), and (bottom) WILLY DE VILLE bares his nostrils for the camera of JOE STEVENS, who took the other pics as well.

AND LET'S HEAR IT one more time for those leading rock personalities still casting themselves as King Canutes. First up this week there's the one true original punk, **Keith Richard,** lambasting the new wave bands for, presumably, a lack of true punk credentials ("They should take a few courses in swearing") and, strangely, adding that, "They don't have the stamina to be real rock stars". We never thought Keef would be running for an Is-this-man-a-prat award . . .

His long-time girlfriend **Anita Pallenberg** gave an extraordinary unconscious insight into both the rock aristocracy and her own personality when she added that she used to go to punk rock concerts — "but my friends criticised me so much I stopped going" . . .

Meanwhile in London another 'real rock star', **Pete Townshend,** appearing live on **Nicky Horne's** Capital Radio show, was equally dismissive of the new wave. "I got ten offers a week to produce punk bands," he revealed, though presumably he has no intention of taking any of them up. Townshend's attitude was strange in any case, because he also had this to say of **The Who:** "Although I love the band, we've got to the end of what we can do."

With **Richard** marooned in New York, **Bill Wyman** and **Ron Wood** were causing a rumpus back home, at **John Reid**'s spanking new Friends restaurant in Covent Garden, just down the road from the Royal Opera house — which gives you an idea of the kind of clientele the place usually attracts. Bill and "Honest" Ron arrived very late one evening in a rather rowdy party of ten, and proceeded to be rude about the food, upset the other diners, and leave their £80 bill unpaid. It is thought that later in the week the Chairman of high-flying Watford F.C. gave them a dressing-down, and extracted the outstanding monies . . .

Alert readers who attended the opening night of the **Brothers Johnson/Pacific Eardrum** tour in Newcastle on Friday may conceivably have noticed that Les Freres Johnson didn't actually appear. Seems a heavy European schedule and the ruthless professionalism of the Spanish television authorities, who locked the boys in the studio while they perfected their TV spot, were to blame. Even after the lock-in in Malaga, they still had a chance of making Newcastle in time, as A&M's **Derek Green** chartered a private plane to take them direct from Heathrow to Newcastle. However, the work-to-rule by Air Traffic Controllers foiled this piece of ingenuity, and at 11 p.m. the A&M team were still in their 'plane, awaiting permission to take off . . .

Clash manager **Bernard Rhodes** highly indignant about allegations in last week's *Gasbag* surrounding his Camden Town Music Machine promotion featuring "The Cognoscenti Orchestra", which everyone seemed to assume referred to either **The Sex Pistols** and **The Clash,** or even both. While admitting a certain duplicity, Rhodes, a self-styled creative person, claims he was only trying to get people to take notice of the other good things happening in the U.K., and reckons that four bands for a quid wasn't a bad deal. Anyway, leave the man alone — he's got enough problems. He reports that on their current European tour the reaction to **The Clash** has been "400% boredom" . . .

CAREER OPPORTUNITIES

LOOKING FOR a regular gig? Looking for someone to complete your band? Don't forget that for a limited period, all musicians classified ads in *NME* will be appearing entirely free of charge.

See page 59 for this week's listings.

Meanwhile, back at the funny farm, seems that a live double album will be issued of **Jonathan Richman**'s recent Hammersmith Odeon concert, as Beserkley boss **Matthew Kaufman** reckons that the acoustics there were the best he's found for his boy. But will this, we wonder, mean that the first side of the album will entirely consist of run-throughs of "Ice Cream Man"? . . .

The Who, or at any rate half of them, were at the Nashville, West Kensington, last week — **John Entwistle** was checking out **The Pirates** on Thursday, while **Keith Moon** turned up on Friday when **999** were appearing. Hopefully they reported back to their leader for his further pontifications . . .

Alberto Y Los Trios Paranoias became slightly more paranoias last week when their audience at the Royal Court for their performance of "Sleak" was swelled by two police officers, ready to escort members of the band to Snow Hill police station, next to the Old Bailey. Apparently an outbreak of "snuff rock" graffiti had caused a couple of J.P.s to complain to the police. Naturally, the two Albertos were unable to assist police inquiries, and merely called on their over-zealous fans to cool it . . .

Best wishes to lovely **Lynne Brown** who's leaving EMI's press office to work with down-under punks **The Saints** . . .

A reception last week at La Valbonne given by *Radio And Record News* to celebrate the tenth anniversary of the death of the pirate radio stations — sorry, a decade of Radio One — was, appropriately enough, devoid of any real interest. Various record companies gave tokens of acknowledgement, some apparently sincere, others apparently less so (Anchor gave a dustbin of broken singles). Most dee-jays dutifully attended, but few recording stars turned up; **Hot Chocolate** and **David Essex** were among those who did . . .

High on the list of Ork Records priorities: a re-release of 1966 single, "Crazy Like A Fox" by **Link Cromwell** (aka **Lenny Kaye),** plus an EP of over-the-topness featuring **Kaye, Lester Bangs** and **Mick Farren,** the CSN of the Jack Daniels set. Incidentally, Farren (56) last week appeared at No. 18 *Snouds* New Wave chart. Yeah, that's right — New Wave . . .

Joni Mitchell's annual confessional should be released on schedule, sometime in November. Since it's a double-album recorded in company with **Weather Report,** there'll be many slavering at the mouth in anticipation. What's more, she's reportedly due in the country soon to put the finishing touches to it . . .

The Janets rang *T-Zers* to say they wish to apologise to everyone present for the appalling sound at their gig at the Brecknock, Camden, last Thursday. Twas never that bad before, they say, and 'twill never be that bad again. What d'ya mean, you didn't notice?

While putting up a poster for **The Fabulous Poodles,** Pye promo man **Eddie Foster** was attacked by a three-legged alsatian (it says here). Foster was later treated at a nearby casualty ward. (The things some people will do for publicity) . . .

Pete Shelley of **Buzzcocks** has launched a new fanzine, *Placing*. Out already is issue No. 2, no less, which features a double-page pin-up of **Flintlock** in swimming trunks. Yummy! . . .

Hari Georgeson still alive shock! And he's filming a spoof on the Fab Four called **The Ruttles** (chuckle) about a band who record for Banana (stop, stop, I can't take such hilarity) . . .

new MUSICAL EXPRESS

Kings Reach Tower,
Stamford Street,
London SE1 9LS
01-261 6820
01-261 5000

EDITOR: NICK LOGAN
Assistant Editor: Neil Spencer
News Editor: Derek Johnson
Production Editor: Jack Scott
Special Projects Editor: Roy Carr
Associate Editors (Features/Reviews):
Bob Woffinden, Charles Shaar Murray
Contributing Editor: Mick Farren

Staff:
Tony Stewart
Steve Clarke
Phil McNeill
Tony Parsons
Julie Burchill
Monty Smith

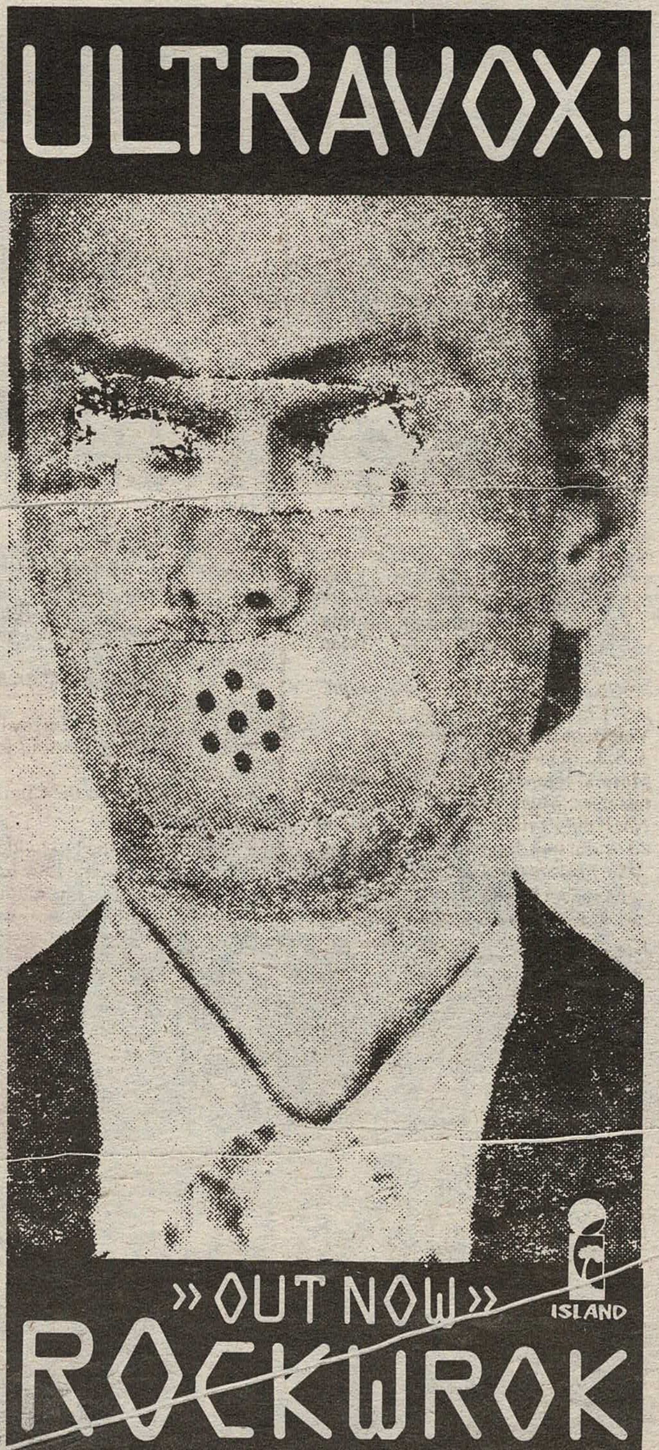
Contributors:
Tony Tyler
Ian MacDonald
Angus MacKinnon
Nick Kent
Bob Edmands
Tony Benyon
Max Bell
Fred Dellar
Chris Salewicz
Brian Case
Cliff White
Miles
Edward Barker
Angie Errigo
Kate Phillips
Lester Bangs
John May

Photography:
Pennie Smith
Chalkie Davies
New York:
Joe Stevens
Research:
Fiona Foulger

Advertisement Department
Ad Director:
PERCY DICKINS
(01) 261 6080
Ad Manager:
Peter Rhodes
(01) 261 6251
Classified Ads

(01) 261 6122
Ad Production:
Mike Proctor, Frank Lamb
(01) 261 6207

Publisher Eric Jackson
Editorial Consultant Andy Gray
IPC Magazine Ltd, Production of any material without permission is strictly forbidden.



Published by IPC Magazines Limited, Kings Reach Tower, Stamford Street, London, SE1 9LS, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices: Kings Reach, Stamford St., S.E.1. Printed in England by Northamptonshire Newspapers Limited, Kettering, Northants. T.U. Registered at the G.P.O. as a newspaper. Sole Agents. Australia and New Zealand, Gordon & Gotch (Asia) Ltd., South Africa, Central News Agency Ltd., East Africa, Stationery and Office Supplies Ltd. Publishers.

GOLDEN EARRING

LIVE

A Great Double Album Including The Hit Single

'RADAR LOVE'

polydor polydor